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JANUARY, 1903

No. 3

The Designer



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JANUARY, 1903

FOR DESCRIPTIONS SEE PAGE 262

THE DESIGNER



E.I.C.

E.I.B.

THE DESIGNER

99 F
No. 7638, LADIES' WAIST

100 F
No. 7759, LADIES' WAIST

FOR DESCRIPTIONS SEE PAGES 262 AND 263

242

JANUARY, 1903



E.H.

101 F

No. 7720, LADIES' WAIST
No. 7666, LADIES' SKIRT

JANUARY 1903

FOR DESCRIPTIONS SEE PAGE 263

243

THE DESIGNER



102 F

No. 7624, LADIES' COAT
No. 7605, LADIES' SKIRT

103 F

No. 7625, LADIES' CAPE
No. 7591, LADIES' SKIRT

THE DESIGNER

FOR DESCRIPTIONS SEE PAGE 263

244

JANUARY, 1903



JANUARY, 1903

104 F
No. 7719, LADIES' CAPE
No. 7704, LADIES' COSTUME
FOR DESCRIPTIONS SEE PAGE 263
245

THE DESIGNER



102 F

No. 7624, LADIES' COAT
No. 7605, LADIES' SKIRT

103 F

No. 7625, LADIES' CAPE
No. 7591, LADIES' SKIRT

THE DESIGNER

FOR DESCRIPTIONS SEE PAGE 263

244

JANUARY, 1903



E-I-G

104 F

No. 7719, LADIES' CAPE

No. 7704, LADIES' COSTUME

JANUARY, 1903

FOR DESCRIPTIONS SEE PAGE 263

THE DESIGNER



105 F

No. 7741, LADIES' WAIST
No. 7742, LADIES' SKIRT

106 F

No. 7757, LADIES' COAT

THE DESIGNER

FOR DESCRIPTIONS SEE PAGE 264

246

JANUARY, 1903



E. J.

107 F

NO. 7721, LADIES' SHIRT WAIST
NO. 7722, LADIES' SKIRT

JANUARY, 1903

FOR DESCRIPTION SEE PAGE 265

247

THE DESIGNER



E-13

108 F

No. 7727, LADIES' JACKET

No. 7726, LADIES' SKIRT

THE DESIGNER

FOR DESCRIPTION SEE PAGE 265

248

JANUARY, 1903



109 F

No. 7623, LADIES' WAIST

110 F

No. 7760, LADIES' JACKET
No. 7701, LADIES' TAB COLLAR

111 F

No. 7700, LADIES' JACKET

JANUARY, 1903

FOR DESCRIPTIONS SEE PAGE 266

THE DESIGNER



E-I-K

THE DESIGNER

112 F
No. 7730, LADIES' WRAPPER

FOR DESCRIPTION SEE PAGE 266

250

JANUARY, 1903



113 F

No. 7750, LADIES' SHIRT WAIST
No. 7342, LADIES' SKIRT

114 F

No. 7761, LADIES' SHIRT WAIST COSTUME

JANUARY, 1903

FOR DESCRIPTIONS SEE PAGE 266

THE DESIGNER



115 F

No. 7748, LADIES' COAT
No. 7474, LADIES' SKIRT

116 F

No. 7727, LADIES' JACKET
No. 7607, LADIES' SKIRT

THE DESIGNER

FOR DESCRIPTIONS SEE PAGE 266

JANUARY, 1903



The Designer

LILIAN DYNEVOR RICE, EDITOR

VOL. XVII, NO. 3

JANUARY, 1903

FASHIONS AND FABRICS

METAL buttons in gold, silver and all metallic colors are shown in great variety. Crochet buttons are also to be used and small buttons of black velvet. It is said of the latter that they will pass through the laundry unscathed and may so be used upon wash waists. Bombay is an entirely new shape, in which many of the

decorative buttons in enamel, crystal and metal appear. It is a perfect hemisphere, bearing designs in relief, and with the shank set inside the hollow dome, so when sewed on the material the button presses close and flat, with none of the tilting and looseness incidental to many shank buttons. A smart street gown of red zibeline, demonstrating button decoration, has a kilt-plaited skirt encircled by straps. The strap heading the flare crosses in front, with pointed ends fastened by a large button. Three straps above, ending at each side of the front gore, also finish with points and buttons. Straps encircling the waist and the deep pointed yoke of lace cross and button in front, and two straps between which confine the plaited waist end at each side of the front with buttoned points. Deep cuffs have triple strappings finished in the same way and the stock has a single strap crossed and buttoned in front.

Another gown of national blue camel's hair shows a skirt composed of double box plaits, each edge of the upper one fastened to the lower by a row of small shaded blue-and-green buttons. Rows of buttons trim in the same way the plaited jacket, and one very large one to match is used as a belt buckle. Buttons also appear in double-breasted effects on long coats and on coat tails and postillions.

With the passing of summer drape veils migrated, but face veils we have always with us. As applied beautifiers they come almost under the head of cosmetics, and, like them, after once using few women can do without them. A deal of thought is given to the becomingness of a veil and its effect on the complexion, some being enhanced by a dark shading, others by a light. Dots are also to be considered, whether their effect be best when close together or

far apart, and so every season must offer a wide range for selection. This season's veilings are no exception to the rule, and in the chief difference in them over last season's is their added conspicuousness. The designs are larger and more pronounced, and nearly all of them may be described as flashy rather than refined.

The white on black and black on white, known as jackdaw and magpie, will be as fashionable as ever, in Brussels net, Tuxedo net, maline and complexion veiling. Among the more startling novelties is shown a net with sunbursts of chenille dots, each cluster covering a space the size of a trade dollar. Another has a wide lattice work of silk thread, with at each intersection a large velvet dot. Some have color dots and granite spots, and one line has embroidered on net in work as delicate as tracery birds and butterflies in black or white on opposite grounds.

Principally observable in new neckwear are the very large flat collars in beautiful combinations of net, lace, point d'esprit, chiffon, velvet and silk. The designs are exceedingly elaborate, and often worked out in heavy silk embroidery, cord, paillettes or flitter jet.

Folds and tucks have lost none of their prominence while sharing their vogue with plaits. Sleeves may be congratulated upon growing a trifle less eccentric and conforming somewhat more to the proportions of the human arm. They cling a little less to the upper arm

and a little more to the fore-arm, confining vagaries in bouffant effects and flares to the elbow and the wrist.

The trimming craze goes on apace. Trimmings betrim trimmings until the uninitiated wonder where applications end and the gown begins. The freakish use of the heaviest and the lightest materials in combination is shown in many of the newest appliques, and it is not unusual to find half a dozen different trimmings employed in producing some unique effect. Laces play as important a part as ever in decoration, and even these are subjected to the most fanciful manipulation. The finest of them bear appliques and incrustations of embroidery, silk, velvet and, newest of all, braid. Some of them have braid introduced in little loops and edges, others show upon lace net entire designs carried



ORNAMENTS OF SEWING SILK



DROP ORNAMENT

out in different width braids. Plauen and point de Venise are leaders among favorite laces.

Point d'Alençon and Roman lace are very popular for lighter effects, and Chantilly is still beloved. There are new darned laces, some of them in repoussé effects worked with color crewels, that are especially adaptable to use on heavy cloths.

The Watteau patterns in laces are extremely desirable. Grapes form some of the most beautiful designs in laces, as well as in gimps and appliqué trimmings, so much so, indeed, that a leader of the dressmakers' convention spoke of this as a grape season. Filet net is the foundation of numbers of the novelty laces. Made of lace, silk embroidery or fancy braids, there are open frames of various sizes. Into these may be set like a picture bunches of flowers or any odd designs which come in detachable motifs. On a blue crêpe evening gown were set Pompadour bouquets, each surrounded by a large oval frame of white silk Calais lace. Pearls enter largely into full

dress garniture. A recent ball gown showing a lavish use of them caused a sartorial sensation. It was of white chiffon and deep cream lace, studded with pearls. The skirt had an apron of the lace, drooping low in front and rounding up at the back. Beneath this was a graduated chiffon flounce with three very broad tucks around the bottom, each headed by a row of small pearls. The upper portion of the flounce was latticed with cream satin ribbon, each intersection fastened with a single large pearl. The low bodice of lace had around the neck a draping of chiffon latticed with ribbon and pearls, and the puff sleeves of chiffon were treated in the same way.

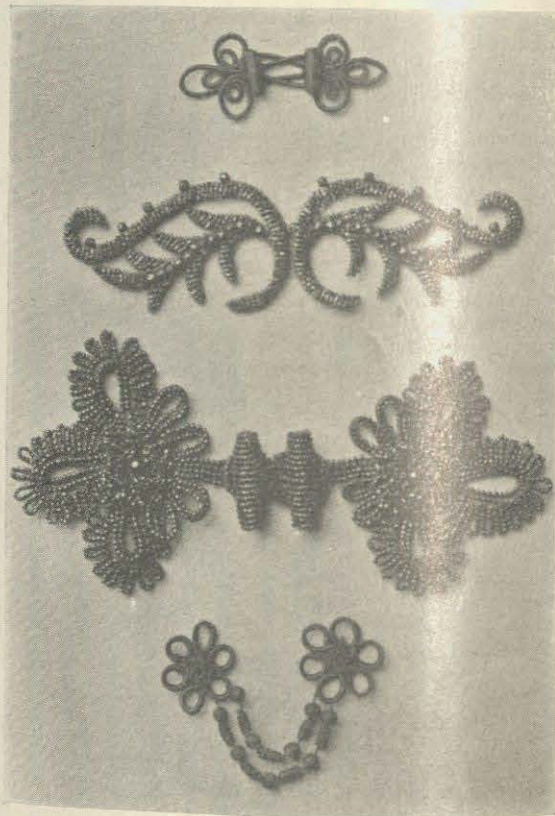
In spite of the fact that the death knell of separate waists has been sounded time and again, they are still existent because so tenaciously clung to. They may not be as elegant as the costume entire, or as new as shirt waist suits, but they are so convenient and save such a lot of bother and expense, and we hold to them in defiance of all mandates for their honorable retirement. The dressier ones of silk have quantities of embroidery on them, and a liberal use of new trimmings. Collars with yokes and fronts attached come in cloth, laces and passementeries, and offer a convenient method for decorating a plain waist. It was asserted some time ago that boleros were out, but the name is still given to effects in close imitation of them, and many of the very wide-shaped collars are little else.

The Gibson waist is no longer in the front ranks, but plaits which broaden at the shoulder and even overlap are much used, as are shoulder straps and epaulets in military style. Where the waist is plaited the back plaits are sometimes extended below the belt, somewhat in basque shape. For morning and suit use nothing is nattier and neater than a plain shirt waist of changeable or plaid silk, or one of the winter wash materials, made with what is called the tailor finish, and, if desired, a little breast pocket with buttoned flap. Such an one is very smart in red plaid, stitched with black, and buttoned with gun metal balls. With a good pattern, a little ingenuity and the possibilities of the bargain and trimming counters, a woman may possess a line of waists suitable to any and every occasion.

No matter how many suits the wardrobe may hold, a separate coat is indispensable to its completeness. Every woman must have one, and she may have it any length she likes, for half, three-quarter and full are equally modish. By this time everybody knows that a coat is hardly a coat without a cape or broad collar. On them centre the decoration of the garments and their capacity is often taxed

to the utmost. These coats are either fitted or box, but the generality of them have loose fronts. For them cloth, silk, velvet and velour are used; the linings are given almost as much attention as the outside, in some instances costing more, and in trimming they run the entire gamut of braids, ornaments, laces and appliqués. A beauty is in black moiré velour, lined with cream brocaded silk. It is entirely loose, with two broad box plaits back and front, flaring gradually to the feet. A collar fitted over the shoulders and reaching to the elbow is completely covered with crochet lace encrusted with brilliant cut jet. The wide bell sleeves display the lining edged about with sable fur and a bunch of sable tails finishes the collar at the throat. The lighter and more frivolous the evening coats the better, and for wear with them some of the most exquisite confections appear—capotes of chiffon edged with feather, fur or swan's down; pelerines of ostrich and marabout; flat scarfs of coque tips; collars with stole ends of chiffon and chenille, or Liberty silk covered with petals of figured chiffon. With nearly all of these there are matching muffs, big, flat, fluffy muffs that fairly make the mouth water. On the feather neck pieces and muffs are many tails, made of the feathers in imitation of fur.

Of course, this is the season when fur reigns, by right, supreme, and every day brings it forth in all its richness and beauty. Like everything else, it shows the influence of the present rage for combinations and elaboration, and many fur garments are treated with lace and trimming, as well as having in conjunction several contrasting skins. A fur jacket with matching skirt is in high form, as, for instance, a mink cut with coat tails, bloused in front and trimmed with brown silk cord ornaments, is worn over a camel's hair skirt, showing exactly the mink shades. Over



ORNAMENTS OF SEWING SILK AND JET

a gray bouclé knotted with white is a coat of squirrel having an immense gray velvet collar overlaid with motifs in white lace. As every sport brings about some new style, automobiling is responsible for the gorgeous auto-coats. These are in heavy cloths with plush surfaces and angora zibelines lavishly trimmed with fur, or are of fur entire;

double-breasted, and with sufficient amplitude to protect one from an Arctic blast, they are really royal garments.

Coats, perhaps more than any other one thing, show diversity in style. Scarcely any two are alike, and all are picturesque and handsome to a degree never before attained by out-of-door garments. Many of them are full length, but the three-quarter appears most prominently. Some of them are straight box, others have partially-fitted back and sides, and still others are plainly fitted over the shoulders and bust, thence falling into a full flare. One model which is box almost to the knees has at that point a very wide attached flounce, and another is a full circular cut, with shawl sleeves and a shawl collar, the ends draped across the front and the back falling into a soft hood. A very stylish coat is the belted blouse with deep skirt plaited in the back. Loose, flowing, mantle-like effects are growing in popularity. Some of the coats are almost shapeless, with sleeves beginning in indefinite lines and ending as indefinitely in the surrounding fulness.

Much consideration is given to coat and jacket linings, and facings are frequently as elaborately trimmed as the outside of the garment.

There is absolutely no abatement in the trimming craze. The spirit of elaboration distinguishes every article of dress, and designers are constantly putting forth devices for ornamentation. The tremendous vogue of braid and pendant ornaments increases and these are put to many novel uses. Whole panels are composed of braid, cord and drops, as in the case of a velvet gown which has the front breadth completely festooned with silk cord between rows of ornaments, the cord caught up at intervals with fringed pendants. Fancy braid appears in garniture looped into bows and knots, with long ends bearing heavy drops. Girdles

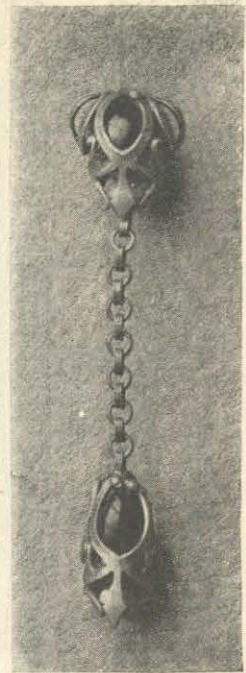
covered with a pattern done in soutache braid. Another cloth gown showed in the skirt a yoke effect composed of vertical lines of braid, the end of each piece fastened with a small drop olive. Silk drops garnish some of the finest laces. The white Chantilly flounce of a beautiful evening gown has a unique effect with tiny balls of twisted cord swinging all over it; and another gown largely composed of corded chiffon has these same little drops tacked thickly upon it. Rows of them edge boleros, capes and collars, sleeves and corsages, and dangle from the ends of sashes, belts and ties.

Fringes and tassels also appear in the endless scheme of decoration. Chenille is another old friend which has returned to take part in the trimming of thin materials and aid in all sorts of fluffy conceits. An embroidery of colored chenille and paillettes is very effectively shown on a gown of cream net. Ribbons are still a conspicuous factor in trimmings and new ways of applying them have been found. Rolled and twisted they are worked into artistic devices, or shirred upon cord are formed into outline designs. A Pompadour ribbon was used in this way to make lovers' knots around the flounce of a blue crêpe de Chine gown. Ribbon is used to simulate tucks, and a glossy ribbon on a plain material gives exactly the appearance of a striped goods tucked. Laces in some form are on almost everything, no matter what the other trimmings may be, for with the present frantic desire for combinations no one thing is supposed to clash with another. Cluny, point Venise, Russian, duchess, point de gene, Irish, Oriental and Spanish are leaders, used alone, several of them in combination, or as appliqués with other materials. Chantilly and filet must not be forgotten, for they are very popular, also the lovely Alençon. There is a striking thing in black filet mesh with darned pattern of white; and equally so is a white Brussels net with raised designs in black and white floss.

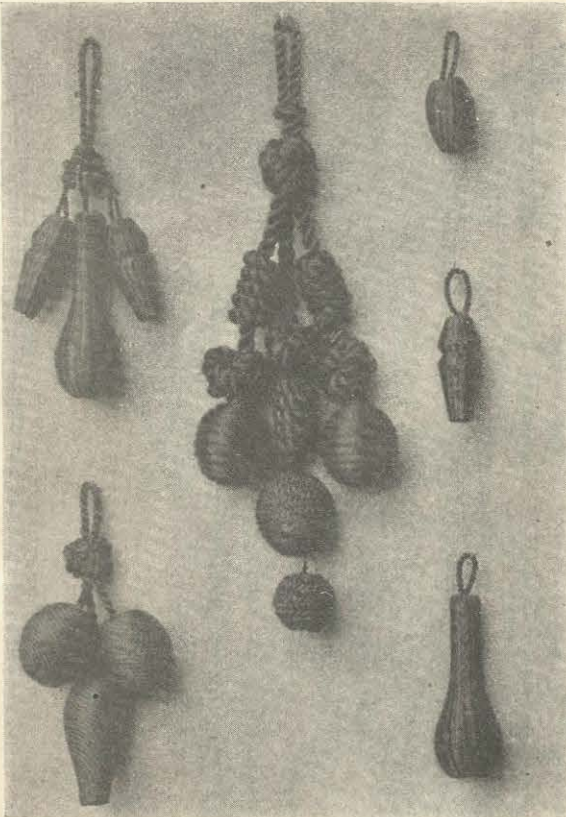
Silk Chantilly flouncings in different widths, with deep, shell scallops on a band heading, are simply exquisite. There are appliqués without number, and one is often puzzled to decide the original fabric. Cut-out designs of cloth, silk and velvet literally cover cloth, silk and velvet in reverse order, and often upon these designs are still other designs, and so on *ad libitum*.

Buttons continue to grow in importance. Huge ones of most beautiful workmanship are seen filling the place of buckles on the belts of handsome gowns. These belts, by the way, are mostly of velvet, are rather wide and crushed, but shaped to the figure. Sleeves of a peculiar cut which brings the seam in the middle of the arm are buttoned to the elbow or all the way to the shoulder, with large buttons matching those used elsewhere on the costume. Rhinestone and jeweled buttons from the smallest to the largest size are employed on dressy gowns. Pearls, especially in combination with rhinestones, are fashionable, and the leading color stones are opal, turquoise and emerald. Metal buttons in filigree and raised work are stylish. Some of them look like old silver. In line with the fancy for pendants are the drop buttons, one sewed tight to the garment, and suspended from it by a short chain another that swings. Also the gilt ornaments with hanging drops, used for the same purposes as those of braid and cord.

Among the costly trimmings fur has an important place. Not only does it figure in suits and costumes, but is strongly in evidence on evening gowns. Ermine, being the royal fur, is worked into the most extravagant creations, bordering robes of real lace, velvet or brocades.

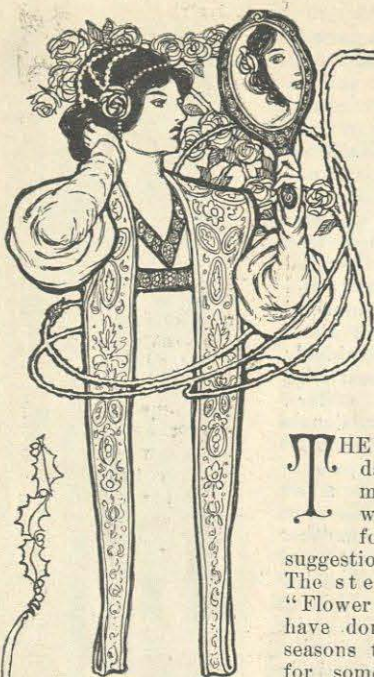


METAL PENDANT BUTTON



PENDANTS AND DROP LINES OF SILK

are made with braid and fastened with ornaments which cascade half way down the skirt. Braid is intermixed with lace and outlines appliqués of silk, velvet or cloth. In the most intricate patterns it appears on gowns and coats. The skirt and bodice of a white broadcloth gown, noticeable in a recent display, was almost completely



FANCY COSTUMES

FOR

LADIES, MISSES AND CHILDREN

THE arrival of the holidays, with their merry-making assemblies, always creates a demand for pretty and novel suggestions for fancy dresses. The stereotyped "Fairy," "Flower Girl," "Night," etc., have done duty for so many seasons that one really longs for some character costume which will be comparatively

new, or at least not so well known that there will be sure to be several of the same kind at whatever festivity of this nature one may attend.

On this and the succeeding pages we think we are presenting some designs which have the charm of novelty, and the additional virtue of being not too costly for the average purse. It is scarcely needful to state that the materials for the fancy dress should be new and fresh, although not necessarily of expensive quality. Paper cambric and tarlatan, if crisp and spotless, are to be infinitely preferred to silk and chiffon that have lost their freshness, for the effect of a costume produced from the former would be dainty, while from the latter it would be tawdry, a result most deeply undesirable.

On this page is pictured a charmingly picturesque costume for a young lady, but one which might also be adapted for a young girl. It is the "Queen

of Hearts." Any pretty Empire form of dress may be used for the foundation, but in this instance No. 7546 supplies the design. The dress itself may be made of white nun's veiling, a cheap quality of white cashmere, or a good quality of cream white cheesecloth. Whatever is used, however, must be capable of being draped in soft folds. The hearts are cut from scarlet velvet and appliquéd to the material, those in outline being made with scarlet silk cord, which is also carried about the hem of the dress in heart pattern. The headdress is made of stiff brown paper, the cone portion being covered with white satin and the brim with scarlet velvet. The fichu and veil are



THE QUEEN AND KNAVE OF HEARTS

made of fine white tarlatan or of chiffon, and the side bag, belt and sleeve bands of red velvet with white satin hearts applied upon it. Golden arrows hold the white satin hearts to the headdress brim.

The little "Knave of Hearts," who can go as companion to the "Queen of Hearts," or as a separate feature, should be represented by a five-year-old boy, and should wear a page's costume modeled by No. 7393, of white satin or mercerized sateen. On this are applied hearts of red satin. His collar, wristbands and belt are bound with heart-red satin ribbon, and his odd little headdress, made of pasteboard, is covered with white satin and has hearts of a large size applied upon it. He should wear white hose and slippers, and on the toes of the latter should be tacked a scarlet heart. If a small boy must be arrayed in a hurry for a fancy party any white piqué or serge Russian suit may be made to do duty for this character, by having the hearts tacked upon it, and the headdress and slippers added as pictured.

The dainty little dress with the fan decoration shown on this page is suitable for girls and misses from five to fourteen years of age. Older girls or even young ladies could, of course, utilize the design, but in that case another dress



"SANTA CLAUS' DAUGHTER" AND "EYE SPY"



A "FANCY" DRESS

pattern must be selected. The dress itself may be of any pretty, delicate color suitable for evening wear, and the little fans may be purchased at any Japanese shop, or a department store which makes a specialty of Japanese goods. They should be tacked quite firmly to the dress, so that dancing and frolicking will not dislodge them. The stockings and slippers should match the dress in color, and fans should be outlined upon the former. In the hair two medium-sized fans should be placed, these having first been wired to bows of ribbon, so that they will stay unfurled. The little maid should carry a large fan in her hand. The dress in the illustration is made by No. 7619.

"Santa Claus' Daughter" is a very attractive little costume, and if a fancy outfit be desired for a young boy it could be gotten up, change of coat design of course being made, in identically the same manner, and entitled "Santa Claus' Son," or "Santa Claus, Junior," as preferred. Any pretty coat of rough, heavy-looking cloth and having a large hood may be used, but as pictured No. 7604 is used, and is suitable for girls and misses from three to fourteen years of age. The material is white eiderdown cloth and the trimming is swansdown. The pointed cap is made of bright scarlet velvet and the hood is lined with satin the same color. The hood is filled with tiny toys of every kind, and the little girl carries in her

red-mitted hands a little Christmas tree, gayly dressed with bright balls, candles, etc. She wears red stockings and high patent leather boots edged with swansdown.

Most novel and striking is the costume "Eye Spy," which is shown on a miss, but which may also be adapted for a young lady, or for a boy or youth. Any style of dress may be selected, the only proviso being that it be suitable for evening wear and also have space for the embroidering on it of a number of eyes. These must be furnished with eyebrows and eyelashes, and be made as life-like as possible. The white and the iris may be cut from cloth and applied, and the pupil, lashes and eyebrows may be put on in embroidery silk. The wearer of this dress should have on her head a telescope made of pasteboard and covered with appropriately-colored paper to look as real as possible, and from her belt swings a reading glass, lorgnette and spectacles. In her hand she carries a pair of field glasses. The dress worn in the picture is made by No. 7585.

"Afternoon Tea" is the prettiest kind of a dress for a young girl. It should be made of some white material, preferably white sicilian or China silk, and on the bertha and tunic are embroidered in outline stitch



"CHRISTMAS HOLLY"



"AFTERNOON TEA"

all the different pieces of a tea set, delft blue silk being used. From the bertha collar hang tiny cups and teaspoons such as may be obtained in pewter at any toy store, and across the front of the bodice is worked the legend "Come to T." The headdress is perhaps the most difficult part of the costume to prepare. A large wooden plate such as butter is sometimes sold in will do for the saucer portion. The centre should be cut out so the plate will set steady on the head, and it should be painted white with enamel paint. The cup may be made of the round crown of a crinoline hat frame, which should be covered with white sateen. On both the cup and the saucer delft designs should be painted with blue oil color. The handle of the cup may be made of pasteboard, covered and painted to match the rest.

The little girl carries a small tray on which is a doll's teaset. The dress which is pictured is made by No. 7629.

"Christmas Holly" is a dainty dress and easy to arrange. Any pretty party gown may be employed. The pictured one is made of white chiffon over a lining of white organdie, and the waist yoke is made of all-over lace. Sprays of artificial holly trim the waist and skirt, and a large bunch is suspended from the white chiffon sash. A cluster of the bright berries and glossy leaves is worn in the hair. The patterns used for the dress are No. 7560 and No. 7559. The holly will look twice as effective if some of the leaves be touched with mucilage, then thickly sprinkled with diamond dust, which will give them a frosted appearance.

"Little Boy Blue" is a dear little suit for small boys from three to eight years of age. The blouse and knickerbockers, which are made by No. 7457, are of light blue sicilian or velvet, and the tam cap is made of material to correspond, a long quill being caught at the front. "Boy Blue" wears blue socks or stockings and blue slippers, and carries a silver horn. By a blue ribbon he draws after him a woolly toy sheep mounted on castors and having a blue collar with silver bells.

"Miss Ping Pong" is certain to be a very popular young lady at all the fancy dress balls she attends. She may be from four to twelve years of age, or older, if a different dress

be chosen.

The pictured one is made by No. 7465, of pale pink nun's veiling, with a collar and a girdle of pink Liberty silk. The lower part of the skirt is decorated with network made

of very narrow silver cord, or this part may be done with embroidery in outline stitch if one have plenty of time to arrange the costume. Ping pong rackets are worked in outline stitch on the collar or may be made of the silver cord, and silver balls are applied on the skirt above the netting. The crown is made of pasteboard cut in the shape of rackets and covered with silver paper. A real racket is carried in the hand.

The same dress which is illustrated on "Miss Ping Pong" may be utilized for a "Princess" fancy dress. In this development it should be made of brocade or of velvet or velveteen of some pretty color which will look well by gas or electric light. The collar should be of handsome all-over lace and edged with a deep frill of lace to match, and the puff sleeves should also be trimmed with lace frills. The dress, if made of velvet or velveteen, should be decorated with braiding executed with gold cord. The girdle should be of silk or satin, and the little wearer should have a crown on her head made of fire gilt and set with mock jewels. Her hair should be worn in a straight fringe across her forehead and hanging loose at the sides and back, and she should carry a little sceptre. Both crown and sceptre may be hired at any costumer's who makes a specialty of fancy dresses, or an ingenious mother can evolve these accessories from gilt paper and pasteboard. The tinier the little maiden who wears the "Princess" dress the quainter and prettier will be the effect. The pattern runs in sizes for girls from four to twelve years, and aside from its possibilities in the arrangement of fancy costumes is a most picturesque design to use for a little maid of honor or a flower girl at a wedding or other occasion. For this use and for fancy dress the frock may have a slight train, although it can also be in "Greenaway" length if preferred, that is, so it just shows the insteps of the wearer.



"MISS PING PONG"



"LITTLE BOY BLUE"



Points on Dressmaking

PRACTICAL METHODS OF FINISHING SKIRTS

IN THIS day of repeated expressions of very great common sense in dress we are constantly being confronted and surprised at new methods and ideas which tend greatly to one's comfort, without in the least detracting from the beauty of a garment. Skirts which heretofore were a weight in themselves—really ponderous, it would seem—are now

lightened to a greater or less degree. True, materials are frequently so heavy as almost to preclude the thought of having a light skirt, and while, in reality, they can hardly be termed light, the weight of these is greatly decreased by the adoption of new methods of finish.

According to the most advanced and scientific ideas skirts of heavy cloth are tabooed entirely, but when insisted upon, they are made wholly devoid of lining. The seams are overcast or bound with a thin silk ribbon, and nothing but a facing with an interlining of light haircloth from eight to ten inches deep is used for finishing the lower edge. This is usually decorated with several rows of machine stitching, serving the double purpose of ornamentation and holding the facing in position.

In the majority of instances, however, drop skirts are made. These are composed of a foundation skirt of silk

pressed up against the skirt, the remaining edge of the facing turned in, then stitched. Instead of this facing a ribbon may be sewed on flat over the upturned seam, stitching on both edges. The belt is basted to this skirt, which is fitted perfectly.

Figure I pictures a drop skirt, showing the accordion plaiting on the foundation skirt with the drop skirt thrown back. The material of the upper skirt is cut, stitched and pressed. Before the lower edge is finished the upper portion is fitted perfectly over the hips and attached to the belt. Generally, both skirts are joined together when finishing the placket; patent hooks or fasteners are added, and hooks and eyes are applied to the belt.

On many occasions the foundation skirt is made entirely separate, that is, each skirt is sewed on its individual belt; this has advantages in some directions, inasmuch as one silk foundation skirt can thus be made to do service for several gowns.

After the skirt has been properly hung upon the belt the lower edge is finished. The hem must be very carefully turned up, so that both skirts correspond exactly in length

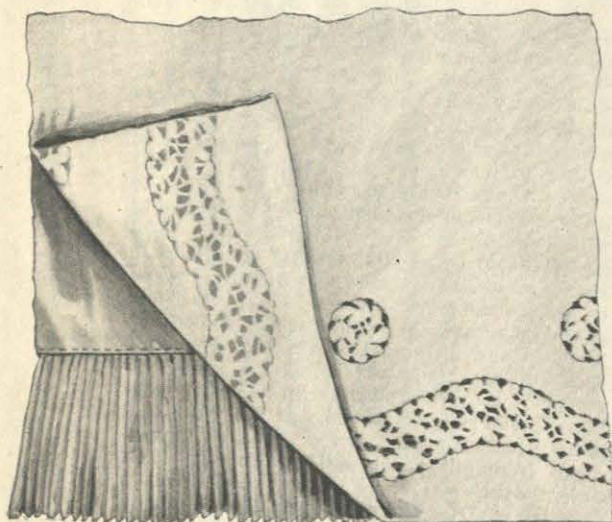


FIGURE I

with the material skirt made and finished entirely separate, with the single exception of being joined together on one belt. Where the cost is a consideration, percaline, nearsilk or any like substitute may be used instead of silk.

The seams of these foundation skirts are joined, stitched, pressed, then overcast. An accordion plaiting finished with a narrow hem is joined to the lower edge of the skirt in an ordinary seam. A narrow facing of silk may be joined in this seam at the same time, all the turnings

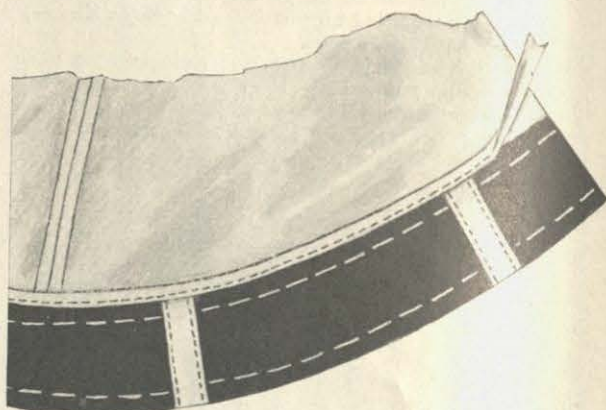


FIGURE II

at every point around the bottom. If the skirt is not sufficiently long to admit of a hem, a facing of the material or silk may be added. Where a skirt is decorated as illustrated, the facing is allowed to extend to the appliqué banding. The facing is thereby wide and narrow, according to the trimming; moreover, an even weight and finish is sustained below the appliqué, which has the material cut away from the back. Where the drop skirt is without trimming, a hem one and one-half inches deep will suffice for a finish, and this may have one, two or three rows of machine stitching for ornamentation.

There are still many designs which are most desirable made with a lining throughout, and these must, perforce, have an interlining of haircloth or canvas at the lower edge. This is fitted in ten-inch strips cut across from selvedge to selvedge, and after pinning to the bottom of the skirt is cut the shaping of the latter. Skirts with plain or graduated circular flounces have the latter simply finished with a hem when the skirt extends below. In making a lined skirt with a deep circular flounce it is always advisable to cut the pattern away beneath the flounce. The upper portion is lined as for a plain skirt; this is stitched the haircloth or canvas. And right here let me say a few words about this interlining: haircloth causes

the skirt to set better and the folds to fall more gracefully than any other material which is used for interlining.

Having trimmed the projecting hairs from both edges, cut the haircloth in strips ten inches deep. Fit these strips

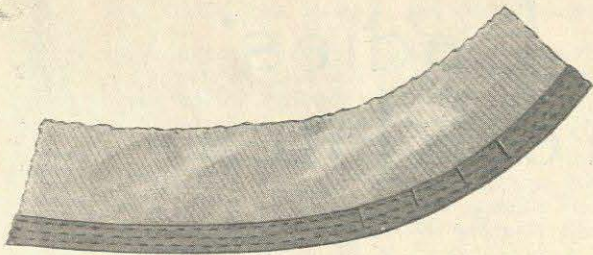


FIGURE III

to the bottom of the lining flounce, lapping them at the lower edge just enough to catch firmly, and at the upper edge sufficient for the shaping required; the points extending beyond, here and there, will have to be trimmed even

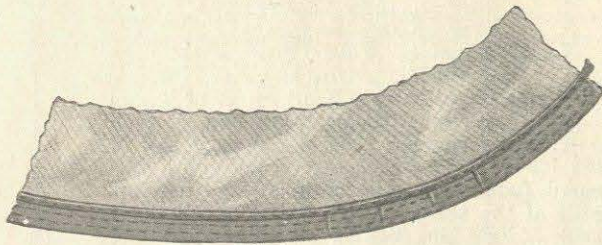


FIGURE IV

with the lower edge of the lining. Cut off the lapped seams at the upper edge the same width as the lower, so that the entire seam will be the same width.

Remove the haircloth from the lining after pinning the joinings carefully, and strap each seam with a straight strip of percaline three-quarters of an inch wide. This strapping may be of any lining employed for the skirt, although if silk were used this would be rather extravagant; in this instance any cotton lining of sufficient firmness may be applied. Stitch these on both edges far enough inside to hold securely.

Now bind the top of the haircloth with a similar strip of the lining, preferably bias, creasing in the centre so that half extends over each side; baste this. Replace the haircloth on the lining and stitch through the latter near the lower edge of the binding. See Figure II. This will be the only stitching showing through on the lining and is the most desirable method, especially for silk linings. If a cotton lining be employed the strapping may be done without removing the haircloth from the lining, but stitching right through; this, however, makes a great many rows of stitching on the lower edge of the lining, hence the former method is advised on all occasions. The material is now basted over the haircloth.

If linen canvas is employed for the interlining no strappings will be required, as this material has no projecting hairs which might possibly thrust themselves through the material, otherwise it is fitted and stitched in exactly the same way as haircloth.

The flounce is now joined to the upper portion by turning in the upper edge of the flounce and basting to the skirt. This may have one row of stitching, to be covered with an appliqué or gimp, or several rows of stitching may be applied for an ornamental finish. In this case the seam underneath will have to be clipped before stitching, so that the work

will set flat. After the skirt has been properly fitted around the hips and waist and the belt correctly adjusted the lower edge is finished with a velveteen binding.

Band circular ruffles are slightly shaped, and are applied to position on the skirt by stitching along the upper edge. This edge is nicked, turned over once, and may have one or possibly two rows of stitching; if a third is particularly desired this must be on the skirt above the ruffle, as the shaping of the latter barely permits of two rows being properly stitched without distorting the ruffle.

The lower edge is turned over once and stitched as shown in Figure III. At the curved parts of the ruffle the material is folded over and carefully pressed, as may be seen in the engraving. Where the material is likely to fray the edge is bound with a narrow silk binding ribbon, as seen at Figure IV, the upper row of ornamental stitching serving to hold this binding in place.

The vogue for box-plaited, side-plaited, and all kinds of plaited skirts is becoming more apparent every day. In many instances, particularly in the circular and three-piece modes, these are rather hard to fit so that a uniform effect of the plaits and a perfect fitting at the waistline and over the hips is accomplished. A little ingenuity will effect wonders in this direction if one has only

the proper method of going about it. Rest assured any pains taken along this line will not be thrown away.

In a great many skirts where few gores are provided it is necessary to hold the material a little full on the belt, so that the shaping of the gores may not be distorted to fit over hips which may be a trifle larger or a waist a little smaller than the average. In perfectly plain skirts of wool this fulness may be pressed so that it is not at all discernible. In stiff silks the effect cannot be entirely obliterated, but

it may be somewhat relieved by judicious pressing.

Plaited skirts, however, are very easily adjusted and relieved of any fulness about the waistline. The extra material, which in gored skirts is fitted in at the seams, is here disposed in darts or small tucks, which are afterward covered by the plaits of the skirt. At Figure V is pictured a section of a skirt with the first plait folded as it will be when finished. The broken line at the top shows the surplus material, which must be taken up either in a dart or pressed over in a plait.

In some of the patterns these little darts are provided by a line of perforations, but where this provision is not made and the surplus material necessitates it the goods must be folded over so that the skirt fits snugly. These darts or folds must be entirely hidden under the plaits and the plaits must rest an even distance apart, as shown in Figure VI.

This clearly depicts the gradual slope from the waist to the hips, and the regular, even spring of the plaits at the bottom.

Box-plaited skirts are adjusted in the same manner, and where these plaits are unevenly placed discretion must be used and the little darts or tucks placed where most needed, but at the same time in a position where they will be covered by a plait.

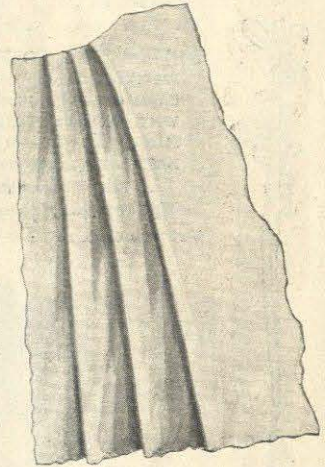


FIGURE VI

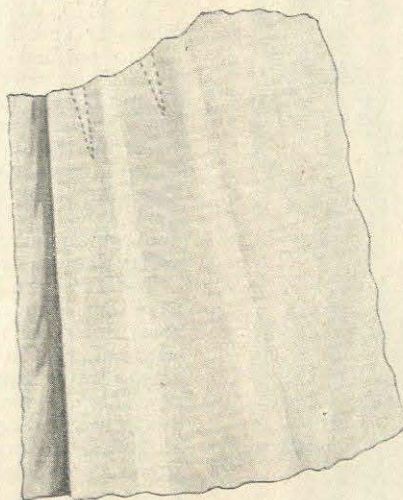


FIGURE V



Descriptions of Ladies' Figure Plates

96F—LADIES' COSTUME (CONSISTING OF A BLOUSE JACKET WITH RUSSIAN VEST AND WITH OR WITHOUT CAPE OR DEEP PEPLUM, AND A SEVEN-GORED SKIRT WITH A SIDE PLAITS AT THE LOWER PART OF EACH SIDE SEAM, WITH AN INVERTED BOX PLAITS AT THE BACK, AND IN SHORT SWEEP OR ROUND LENGTH).

For illustration see Front Cover Page.

No. 7713.—Mahogany brown zibeline and velvet are combined for this costume. The vest is

made of white broadcloth embroidered in Persian design, and bands of sable and drop ornaments are used for trimming.

Costume Pattern No. 7713 is again pictured on page 272 and is fully described on page 271. It is cut in seven sizes, for ladies from thirty-two to forty-four inches bust measure, and costs 20 cents.

97F—LADIES' TOILETTE.

For illustration see page 241.

No. 7732, Ladies' Waist Closed at the Back and in Drop-Shoulder Style, and No. 7722, Ladies' Five-Gored Skirt in Short Sweep or Round Length (with or without straps, and with an outer or inverted box plait at the back and at the lower part of each side seam, and a five-gored foundation skirt with an inverted box plait at the back).—This handsome toilette is made of light blue Sicilian and all-over lace and is trimmed with jeweled gimp.

Waist Pattern No. 7732, which is again pictured on page 274 and described in detail on page 272, is cut in six sizes, for ladies from thirty-two to forty-two inches bust measure. Skirt Pattern No. 7722 is shown in different development on page 279 and fully described, with measurements, etc., on same page. It is cut in seven sizes, for ladies from twenty to thirty-two inches waist measure. Each pattern costs 20 cents.

98F—LADIES' TOILETTE.

For illustration see page 241.

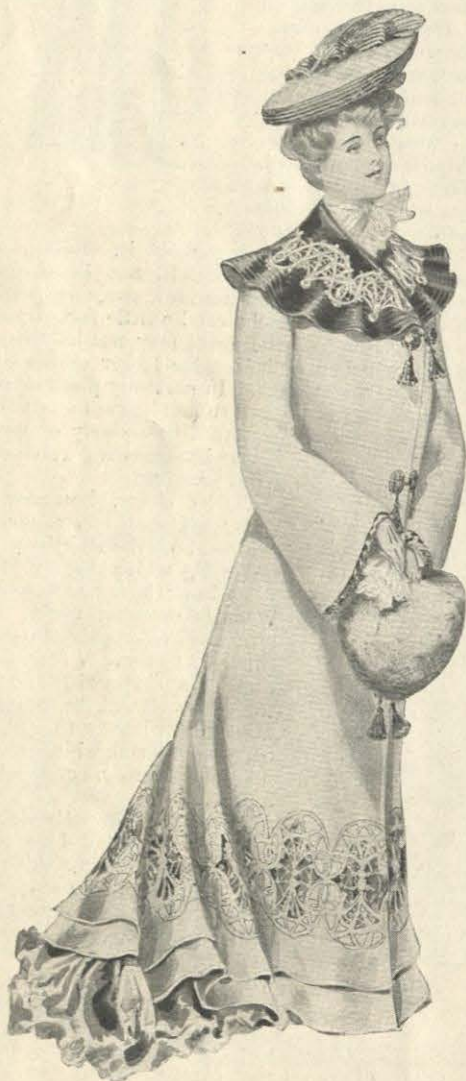
No. 7718, Ladies' Waist Closed at the Left Shoulder and Side (with circular band frill in bolero outline), and No. 7716, Ladies' Three-Piece Skirt with Habit Back and in Sweep or Round Length (with or without yoke and with one or two circular band frills, the lower one overlying the upper edge of a graduated circular flounce, from beneath which the skirt may be cut away).—Mauve albatross and velvet of a darker shade are used for this effective toilette. Embroidery in gold thread and yellow silk forms the decoration.

Waist Pattern No. 7718 and Skirt Pattern No. 7716 are each cut in seven sizes, the former from thirty-two to forty-four inches bust measure, and the latter from twenty to thirty-two inches waist measure. Each costs 20 cents. No. 7718 is again pictured on page 275 and is fully described on page 273. No. 7716 is shown in different development on page 278 and is described in detail on the same page.

99F—LADIES' WAIST WITH "1830" YOKE IN DROP-SHOULDER STYLE (CLOSED IN THE BACK, WITH HIGH OR LOW NECK, AND FULL-LENGTH, ELBOW OR SHORT PUFF SLEEVES).

For illustration see page 242.

No. 7638.—The beautiful waist here shown is made of embroidered black-and-white chiffon and wide jeweled passementerie.



117F

No. 7517, LADIES' COAT
For description see page 267

Waist Pattern No. 7638 is cut in seven sizes, for ladies who are from thirty-two to forty-four inches bust measure, and costs 20 cents.

100^F—LADIES' BLOUSE WAIST OR SLIP BODY CLOSED AT THE BACK OR AT THE LEFT SHOULDER AND SIDE (WITH HIGH, DUTCH ROUND OR SQUARE, OR LOW ROUND OR SQUARE NECK, AND FULL-LENGTH OR ELBOW BISHOP SLEEVES).

For illustration see page 242.

No. 7759.—Spangled chiffon and appliqué lace are used for this effective waist, another view of which appears on page 276 and a detailed description on page 275.

No. 7759, which is cut in six sizes, is for ladies who are from thirty-two to forty-two inches bust measure, and costs 20 cents.

101^F—LADIES' DINNER TOILETTE.

For illustration see page 243.

No. 7720, Ladies' Waist Closed at the Back (with high or square-necked yoke with drop-shoulder finish, and with full-length or elbow bishop sleeves), and No. 7666, Ladies' Seven-Gored Flare Skirt in Grecian Tunic Effect (in sweep length with habit back, and with or without the circular band flounces or back drapery).—Pale green satin brocade and chiffon are used for this toilette, pearl passementerie trimming both the waist and skirt.

Waist Pattern No. 7720 and Skirt Pattern No. 7666 are each cut in seven sizes, the former from thirty-two to forty-four inches bust measure, and the latter from twenty to thirty-two inches waist measure. Each costs 20 cents. No. 7720 is pictured in entirely different development on page 275 and is described in detail, with measurements, etc., on page 274.

102^F—LADIES' STREET TOILETTE.

For illustration see page 244.

No. 7624, Ladies' Slot-Seam Coat (with or without double or triple cape, and in full length with three slightly-flared circular flounces, or in three-quarter length without flounces), and No. 7605, Ladies' Skirt in Sweep or Short Sweep Length (consisting of a five-gored skirt in box-plaited slot effect to graduated flounce depth and with or without the yoke, and a five-gored foundation skirt; each skirt with an inverted box plait at the back).—The pictured coat is made of tan melon and the skirt of brown velvet.

Coat Pattern No. 7624 and Skirt Pattern No. 7605 are each cut in seven sizes, the former from thirty-two to forty-four inches bust measure, and the latter from twenty to thirty-two inches waist measure. Each costs 20 cents.

103^F—LADIES' STREET TOILETTE.

For illustration see page 244.

No. 7625, Ladies' Cape (having a gored collar-ette with or without one or two circular flounces; in three-quarter length with three or fewer circular flounces, or in shorter length without flounces), and No. 7591, Ladies' Skirt in Sweep or Round Length (consisting of a seven-gored box-plaited skirt with or without a fancy yoke, and a seven-gored foundation skirt; each skirt with an inverted box plait at the back).—Light Russian blue broadcloth and Persian lamb are used for the pictured cape, the yoke of which is decorated with velvet appliqué. The skirt is made of dark Russian blue camel's hair.

Cape Pattern No. 7625 is cut in eight sizes, for ladies from thirty-two to forty-six inches bust measure. Skirt Pattern No. 7591 is cut in seven sizes, for ladies from twenty to thirty-two inches waist measure. Each costs 20 cents.

104^F—LADIES' TOILETTE.

For illustration see page 245.

No. 7719, Ladies' Double or Single Shoulder Cape (with turn-over or flare collar and with the front edges of the longer cape lapped or turned back in revers), and No. 7704, Ladies' Costume (consisting of a shirt waist with slot closings and with or without lining, and a five-gored skirt having slot seams to flounce depth, with an inverted box plait at the lower part of each and at the back, and in short sweep or round length).—Both the pictured garments are made of royal blue velvet and are trimmed with folds of blue satin of the same shade. The rolling collar is made of golden mink.



118^F

No. 7195, LADIES' COAT
For description see page 267

Cape Pattern No. 7719 is again pictured on page 271 and is described in detail on page 270. It is cut in three sizes, small, medium and large, and costs 10 cents. Costume Pattern No. 7704 is cut in eight sizes, from thirty-two to forty-six inches bust measure, and costs 20 cents.

105^F—LADIES' EVENING TOILETTE.

For illustration see page 246.

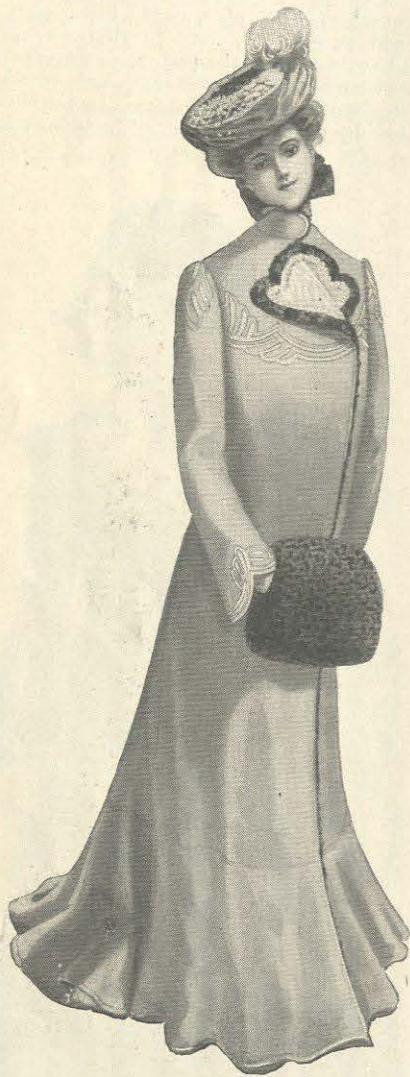
No. 7741, Ladies' Shirred Waist Closed at the Back (with high or low neck and full-length or elbow sleeves), and No. 7742, Ladies' Skirt with Habit Back and in Sweep Length with Tucks at

thirty-two to forty-two inches bust measure, and the latter from twenty to thirty inches waist measure. Each costs 20 cents. No. 7741 is again pictured on page 274 and is described on page 273. No. 7742 is shown again on page 280 and is described in detail on page 279.

106^F—LADIES' COAT IN FULL OR THREE-QUARTER LENGTH (WITH OR WITHOUT FANCY CAPE OR COLLAR).

For illustration see page 246.

No. 7757.—Pearl gray brocade and white satin are combined for the exquisite evening



119^F
No. 6839, LADIES' COAT



120^F
No. 6855, LADIES' WRAP

For descriptions see page 267

the Lower Edge or in Short Sweep Length without Tucks (consisting of a three-piece outside portion shirred to a seven-gored foundation).—White crêpe is used for this toilette, the decoration of which consists of lace appliqué leaves. Waist Pattern No. 7741 and Skirt Pattern No. 7742 are each cut in six sizes, the former from

wrap which is here pictured, and narrow bands of sable supply the very effective trimming. Coat Pattern No. 7757 is shown in entirely different development on page 269 and is described in detail on page 268. It is cut in seven sizes, for ladies from thirty-two to forty-four inches bust measure, and costs 20 cents.

107F—LADIES' SHIRT WAIST TOILETTE.

For illustration see page 247.

No. 7721, Ladies' Shirt Waist (tucked in slot effect and with or without straps or lining), and No. 7722, Ladies' Five-Gored Skirt in Short Sweep or Round Length (with or without straps, and with an outer or an inverted box plait at the back and at the lower part of each side seam, and a five-gored foundation skirt with an inverted box plait at the back).—This toilette is made of brown brilliantine, and the straps of écu peau de soie bordered with brown cord. Silk drop ornaments add to the decoration.

who are from twenty to thirty-two inches waist measure. Each of the patterns costs 20 cents.

108F—LADIES' STREET TOILETTE.

For illustration see page 248.

No. 7727, Ladies' Blouse Jacket (with two styles of closing and double or single shoulder caps and peplum), and No. 7726, Ladies' Fifteen-Gored Skirt in Kilt Effect and in Short Round, Instep or Shorter Length (with a side plait at the lower part of each side seam and an inverted box plait at the back).—Gun metal gray zibeline and black peau de soie are used for this toilette.



121F
No. 7624, LADIES' COAT



122F
No. 6922, LADIES' COAT

For descriptions see page 267

Shirt Waist Pattern No. 7721, which is shown in entirely different development on page 276 and is described in detail on same page, is cut in eight sizes, for ladies from thirty-two to forty-six inches bust measure. Skirt Pattern No. 7722 is again pictured on page 279 and is described on same page. It is cut in seven sizes, for ladies

Jacket Pattern No. 7727, again pictured on page 270 and described in detail on page 269, is in seven sizes, from thirty-two to forty-four inches bust measure. No. 7726 is in six sizes, from twenty-two to thirty-two inches waist measure. Each costs 20 cents. No. 7726 is shown again on page 281 and is described on page 280.



123F
No. 7625, LADIES' CAPE
For description see page 267

109F—LADIES' WAIST (WITH HIGH NECK IN DROP-YOKE STYLE OR WITH LOW NECK WITH OR WITHOUT SLEEVE CAPS, AND WITH FULL-LENGTH OR ELBOW SLEEVES).

For illustration see page 249.

No. 7623.—This pretty waist is made of brown velvet and écarlé lace and is trimmed with sable. No. 7623 is in seven sizes, from thirty-two to forty-four inches bust measure, and costs 20 cents.

110F—LADIES' TOILETTE.

For illustration see page 249.

No. 7760, Ladies' Blouse Jacket (with or without cape collars or peplum skirt), and No. 7701, Ladies' Fancy Tab Collars.—Gray broadcloth and white satin are used for this jacket, which is trimmed with appliqué. The collar is made of white satin and is spangled with silver.

Jacket Pattern No. 7760 is shown again on page 270 and is described on page 269. It is cut in seven sizes, for ladies from thirty-two to forty-four inches bust measure, and costs 20 cents. Collar Pattern No. 7701 is in three sizes, small, medium and large, and costs 10 cents.

111F—LADIES' BLOUSE JACKET (WITH TWO STYLES OF COLLAR AND WITH OR WITHOUT SLEEVE CAPS, PEPLUM, OR POSTILION AND PEPLUM).

For illustration see page 249.

No. 7700.—Blue melton and blue velvet are here used, with braid ornaments and cord to trim.

No. 7700 is in seven sizes, from thirty-two to forty-four inches bust measure, and costs 20 cents.

112F—LADIES' WRAPPER WITH POMPADOUR YOKE (WITH HIGH OR DUTCH SQUARE NECK AND FULL-LENGTH OR ELBOW BISHOP SLEEVES AND WITH OR WITHOUT SHOULDER CAPS AND STAY LINING).

For illustration see page 250.

No. 7730.—Gray-and-blue novelty flannel is used for the pictured wrapper, with ribbon to trim.

Wrapper Pattern No. 7730 is again pictured on page 282 and described on same page. It is in seven sizes, for ladies from thirty-two to forty-four inches bust measure, and costs 20 cents.

113F—LADIES' SHIRT WAIST TOILETTE.

For illustration see page 251.

No. 7750, Ladies' Shirt Waist (with vest and with or without body lining), and No. 7342, Ladies' Five-Gored Flare Skirt (in sweep or round length, with an inverted box plait or gathers at the back, and with or without the trimming folds).—This toilette is made of green cashmere, velvet and moiré, trimmed with braid.

Shirt Waist Pattern No. 7750 is again pictured on page 277 and described on same page. It is in seven sizes, from thirty-two to forty-four inches bust measure, and costs 20 cents. No. 7342 is in seven sizes, for ladies from twenty to thirty-two inches waist measure, and costs 20 cents.

114F—LADIES' SHIRT WAIST COSTUME IN SWEEP OR ROUND LENGTH (CONSISTING OF A SHIRT WAIST WITH OR WITHOUT "MONTE CARLO" BOLEROS AND BODY LINING, AND AN EIGHT-GORED SKIRT WITH A BOX PLAITS INSERTED IN EACH SEAM AND STITCHED TO FLOUNCE DEPTH).

For illustration see page 251.

No. 7761.—Changeable taffeta and white satin are used for this costume, with embroidery to trim.

Costume Pattern No. 7761 is shown again on page 273 and is described on page 271. It is in seven sizes, from thirty-two to forty-four inches bust measure, and costs 20 cents.

115F—LADIES' STREET TOILETTE.

For illustration see page 252.

No. 7748, Ladies' Double-Breasted Coat (closed at the neck and with or without cuffs or shoulder cape), and No. 7474, Ladies' Five-Gored Skirt in Short Sweep or Round Length (having slot seams to flounce depth with an inverted box plait below each, and a five-gored foundation skirt; each skirt with an inverted box plait at the back).—Tweed is used for this toilette, and Hercules braid and cord supply the decoration.

Coat Pattern No. 7748 is again pictured on page 271 and is fully described on page 270. It is in seven sizes, from thirty-two to forty-four inches bust measure. Skirt Pattern No. 7474 is also in seven sizes, from twenty to thirty-two inches waist measure. Each costs 20 cents.

116F—LADIES' STREET TOILETTE.

For illustration see page 252.

No. 7727, Ladies' Blouse Jacket (with two styles of closing and double or single shoulder caps and peplum), and No. 7607, Ladies' Skirt in Sweep or Short Sweep Length (consisting of an

eleven-gored skirt having lapped seams in tuck effect to graduated flounce depth above flared extensions, and a five-gored foundation skirt; each skirt with an inverted box plait at the back).—Dark green corduroy and white peau de soie are combined for this toilette, with trimming of appliqué and Persian lamb.

Jacket Pattern No. 7727 and Skirt Pattern No. 7607 are each cut in seven sizes, the former from thirty-two to forty-four inches bust measure, and the latter from twenty to thirty-two inches waist measure. Each costs 20 cents. No. 7727 is again pictured on page 270 and is described in detail, with measurements, etc., on page 269.

117^F—LADIES' EMPIRE COAT (WITH SLEEVES IN FLOWING OR BISHOP STYLE AND WITH OR WITHOUT THE CIRCULAR RUFFLES).

For illustration see page 262.

No. 7517.—Very pale gray broadcloth and black panne were combined for this handsome coat. Elaborate braiding in gray silk and fancy drop ornaments supply the trimming.

No. 7517 is in six sizes, from thirty-two to forty-two inches bust measure, and costs 20 cents.

118^F—LADIES' LONG COAT (WITH SLEEVES IN BELL OR BISHOP STYLE, AND WITH OR WITHOUT A GRADUATED CIRCULAR FLOUNCE, FROM BENEATH WHICH THE SKIRT SHOULD BE CUT AWAY).

For illustration see page 263.

No. 7195.—The pictured coat is made of black velvet, with a collar and cuffs of ermine and trimming of Persian lamb and novelty braiding.

No. 7195 is in seven sizes, from thirty-two to forty-four inches bust measure, and costs 20 cents.

119^F—LADIES' LONG COAT (WITH FLARE AND TURN-DOWN COLLARS AND WITH OR WITHOUT THE YOKE FACINGS AND THE CIRCULAR FLOUNCE, FROM BENEATH WHICH THE COAT SHOULD BE CUT AWAY).

For illustration see page 264.

No. 6839.—Russian blue melton is used for this coat, and it is trimmed with appliqué of the cloth and bands of Persian lamb.

No. 6839 is in seven sizes, from thirty-two to forty-four inches bust measure, and costs 25 cents.

120^F—LADIES' LONG WRAP (WITH TWO STYLES OF SLEEVE AND IN SWEEP OR ROUND LENGTH).

For illustration see page 264.

No. 6855.—This wrap is made of brown gros-grain silk and is trimmed with bands of sable.

No. 6855 is in four sizes, from thirty-two to forty-four inches bust measure, and costs 25 cents.

121^F—LADIES' SLOT-SEAM COAT (WITH OR WITHOUT DOUBLE OR TRIPLE CAPE, AND IN FULL LENGTH WITH THREE SLIGHTLY-FLARED CIRCULAR FLOUNCES OR IN THREE-QUARTER LENGTH WITHOUT FLOUNCES).

For illustration see page 265.

No. 7624.—Gray zibeline and dark blue velvet are combined for this handsome winter coat.

No. 7624 is in seven sizes, from thirty-two to forty-four inches bust measure, and costs 20 cents.

122^F—LADIES' LONG COAT (WITH OR WITHOUT THE CUFFS, ONE, TWO OR THREE CAPE COLLARS, AND THE GRADUATED CIRCULAR FLOUNCE, FROM BENEATH WHICH THE COAT SHOULD BE CUT AWAY).

For illustration see page 265.

No. 6922.—This coat is made of tan kersey, the cape collars and revers stitched with white silk.

No. 6922 is in seven sizes, from thirty-two to forty-four inches bust measure, and costs 25 cents.

123^F—LADIES' CAPE (HAVING A GORED COLLARETTE WITH OR WITHOUT ONE OR TWO CIRCULAR FLOUNCES, IN THREE-QUARTER LENGTH WITH THREE OR FEWER CIRCULAR FLOUNCES, OR IN SHORTER LENGTH WITHOUT FLOUNCES).

For illustration see page 266.

No. 7625.—This handsome cape for evening wear is made of pale blue satin-finished cloth, and is trimmed and lined with pale blue accordion-plaited chiffon. The cape ruffles are embroidered with silver.

No. 7625 is in eight sizes, from thirty-two to forty-six inches bust measure, and costs 20 cents.

124^F—LADIES' CLOAK (WHICH IS KNOWN AS THE KIMONO WRAP).

For illustration see this page.

No. 6983.—Rose-colored covert cloth and black panne are combined for this evening cloak. Serpentine braid of white satin and ruched rose-colored satin ribbon supply the decoration.

No. 6983 is in four sizes, from thirty-two to forty-four inches bust measure, and costs 25 cents.



124^F

No. 6983, LADIES' CLOAK
For description see this page

Standard Fashions for Ladies

(Continued)

No. 7753. — LADIES' DOUBLE-BREADED BOX COAT IN SHORT THREE-QUARTER OR HIP LENGTH.

For illustration see this page.

This serviceable and stylish coat is made of light tan covert cloth. It is lined throughout with scarlet silk and is finished with machine stitching. The small view shows the coat without the cape and pocket laps, and in hip length.

In the large front view the coat has a fly front closing, while in the small view it is buttoned through.

The garment is fitted by shoulder and under-arm seams, the latter being left open to a short distance above the lower edge. The upper portions of the fronts are laid back to form revers, which meet the rolling collar in notches. Pocket laps, which may be omitted, are attached to the coat fronts, and pockets may be inserted beneath them. The one-piece circular cape may be omitted. When used it is attached to the neck edge of the garment beneath the collar and revers.

The sleeve is a two-seamed model bell shaped at the lower edge, where it is finished with a turn-up cuff, and gathered into the armhole. The fronts close in double-breasted fashion, the right overlapping the left, and the fastening being with buttons and buttonholes, either visibly placed or concealed by the fly.

Covert cloth, broadcloth, kersey, melton, chinchilla, double-faced cloak- ing, velvet, corduroy, panne, satin duchesse or silk may be used to develop this design, and passementerie, braid, appliqué lace, embroidery, galloon, velvet or fur may be used to decorate in an effective and stylish manner. The cape, cuffs, pocket laps and collar may be faced with velvet, silk or fur. An effective garment of this design is made of tan melton, with cape, collar, lapels, etc. of brown velvet, edged with sable. This particular coat is lined throughout with changeable red taffeta, and closes with buttons of brown velvet and buttonholes.

Pattern No. 7753, which is cut in seven sizes, is designed especially for ladies who are from thirty-two to forty-four inches bust measure, and costs 20 cents. The thirty-six-inch-bust size requires for the garment, when it is made in the short three-quarter length, six and five-eighths yards of material measuring twenty-seven inches in width, or

three and one-quarter yards fifty-four inches; for hip length, six yards twenty-seven inches, or two and three-quarters yards fifty-four inches in width.

No. 7757.—LADIES' COAT IN FULL OR THREE-QUARTER LENGTH.

For illustration see page 269.

This handsome coat is effectively developed in light gray satin-faced cloth and is trimmed with black velvet appliqué. The medium front view depicts the garment without the fancy cape collar and in three-quarter length. The small view shows it without a collar.

The garment is fitted by centre-back, under-arm and shoulder seams, also small darts at the neck edges of the fronts. The one-seamed sleeve is gathered into the armhole, the fulness at the lower edge being disposed in

gathers at the back of the arm, and is finished by a band to the lower edge of which is joined a one-piece turn-up cuff, which may be omitted. The pattern provides a stylish fancy cape consisting of a circular portion attached to the lower edge of the flat yoke. The latter is in three pieces united by shoulder seams and cut to form long stole ends in front. The yoke is attached to the neck edge, which is further finished with a pored flaring collar in six sections. If desired the coat may be made in three-quarter length and the fancy cape and collar omitted. The garment closes at the left side and fastens by means of buttons and loops, or the fronts may

be left open, as indicated in the upper medium view. When made in this way the revers facing should be handsomely trimmed or elaborately stitched.

Kersey, melton, broadcloth, covert cloth, silk, velvet, panne or plush may be used to develop this design, and fur, passementerie, gimp, fancy braid, lace or embroidered appliqué may be used to decorate. A handsome coat of this model is made of moiré antique, and the flare collar, yoke and stole ends of the cape, and the cuffs, are made of white satin overlaid with black lace, the latter material having large nail heads of jet caught over it at regular intervals. Just under the free edges of the portions made of white satin is sewed a row of box-plaited narrow black moiré ribbon, this giving a very elegant finish. The garment described is lined throughout with heavy white satin.

A figure view which is given on page 246 shows an entirely different development of the design.

Pattern No. 7757 is cut in seven sizes, for ladies from thirty-two to forty-four inches bust measure, and costs 20 cents. The thirty-six-inch-bust size requires, in full length, fourteen and one-quarter yards of material twenty inches wide; seven and three-eighths yards forty-four inches, or six and one-eighth yards fifty-four inches, with five and three-quarters yards of velvet appliqué. For three-quarter length, ten and three-eighths yards twenty inches; five and one-eighth yards forty-four inches, or four and one-eighth yards fifty-four inches are required, with five and three-eighths yards of velvet appliqué to trim the collar, revers and the cuffs.



7753



7753

LADIES' DOUBLE-BREADED BOX COAT IN SHORT THREE-QUARTER OR HIP LENGTH (WITH FLY OR BUTTON CLOSING AND, WITH OR WITHOUT CAPE).

For description see this page.

No. 7727.—LADIES' BLOUSE JACKET.

For illustration see page 270.

This handsome jacket presents some novel innovations in the shape of double shoulder caps and peplums. One front view shows the garment made of black velvet combined with white satin and trimmed with silk appliqué passementerie. In this view double shoulder caps and single peplums are used, and the closing is effected down the centre of the front. The first front view depicts the garment made of mixed cheviot, trimmed with braid and fastened in double-breasted fashion with cord frogs. It is here made with double shoulder caps and peplums.

The coat is fitted by centre-back, under-arm and shoulder seams, also single bust darts. The fulness at the lower edge of the fronts is disposed in gathers. Single or double peplums may be attached to the lower edge of the jacket, a belt concealing the joining, and double or single caps may be attached over the shoulders. The two-seamed sleeve is an odd and attractive model. It is gathered into the armhole and finished at the wrist by a facing and a one piece turn-up cuff. The neck edge of the jacket is finished with a band, to the upper edge of which is attached the narrow one-piece turn-down portion. The jacket may be closed in double-breasted fashion, or the front forward edges may be laid back to form long revers, and the garment may be fastened down the centre-front by means of hooks and eyes invisibly placed.

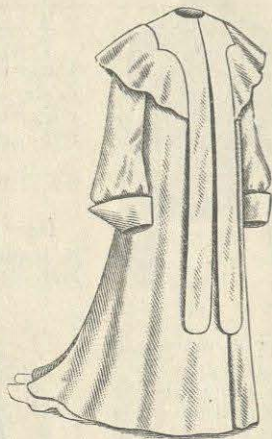
Cheviot, kersey, melton, chin-chilla, vicuna, velvet, plush, velveteen, velour or silk may be used to develop this design, and braid, gimp, passementerie, fur, appliqué lace or embroidery may be used to ornament. A stylish coat is made by this model of very dark royal blue velvet. The fronts, which are laid open in revers fashion, are faced with écaré moiré and are strapped crosswise with blue velvet braid, each strap at the outer end being held by a handsome blue-and-gold filigree button.

The large cuffs of the coat are also made of the moiré and are trimmed with braid and buttons to match the revers.

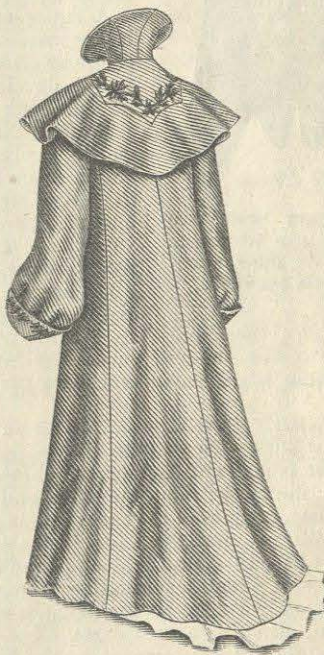
Figure views given on pages 248 and 252 show entirely different developments of this attractive model.

Pattern No. 7727 is cut in seven sizes, for ladies from thirty-two to forty-four inches bust measure, and costs 20

cents. The thirty-six-inch-bust size requires six and three-eighths yards of material twenty inches wide; three yards forty-four inches, or two and three-eighths yards of material which measures fifty-four inches in width, with ten and one-quarter yards of braid to trim as in first views. As represented in second front view, five and three-eighths yards of velvet twenty inches wide were used, with three-quarters of a yard of light satin twenty inches wide for the revers facings, and two yards of passementerie and two ornaments to trim.



7757



7757

LADIES' COAT IN FULL OR THREE-QUARTER LENGTH (WITH OR WITHOUT FANCY CAPE OR COLLAR).
For description see page 268.

No. 7760.—
LADIES'
BLOUSE
JACKET.For illustration
see page 270.

This attractive jacket is made of tan kersey and is trimmed with braid ornaments. The small view depicts the coat without the cape collars and the peplum skirt.

The body portions of the garment are fitted by under-arm and shoulder seams, also single bust darts. The fulness at the lower edge of the fronts is disposed in gathers. The sleeve is a two-seamed model, gathered into the armhole and with fulness at the lower edge gathered and sewed to the upper edge of the band cuff, a one-piece turn-up cuff being attached to the band. Two circular cape collars, which may be omitted, are attached to the neck edge beneath the rolling collar. A deep peplum is laid in an inverted box plait at the back and is attached to the lower edge

of the body portions, a belt concealing the joining. When the peplum is omitted the belt is the only finish necessary. The closing of the garment is effected in double-breasted fashion, the right front overlapping the left, and the fastening being by means of buttons and buttonholes or loops and olives, whichever mode be preferred.

Kersey, melton, chinchilla, broadcloth, cheviot, covert cloth, velvet, panne or silk may be used to develop this design, and braid, gimp, passementerie, appliqué embroidery, lace or fur may be used to ornament. The rolling collar, capes, cuffs and belt may be made of contrasting material to that used for the remainder of the jacket with excellent

Kersey, melton, chinchilla, beaver, broadcloth, cheviot, velvet or panne may be used to develop this design, and braid, fur, passementerie, machine stitching, appliqué lace or embroidery may be used to trim. For dressy occasions the coat could be made of black velour du Nord, lined with white or colored satin, the cape, cuffs and collar being of cream white velvet overlaid with black guipure lace, the latter beaded with jet beads and spangles. The edge of the cape and cuffs may be finished with fur.

A figure view on page 252 shows a different development.

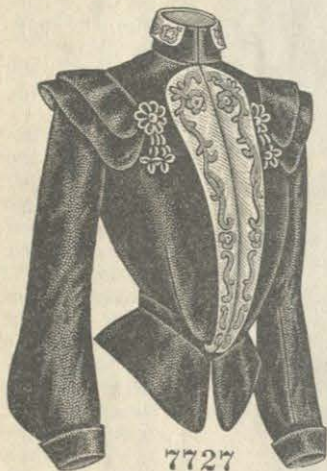
Pattern No. 7748 is cut in seven sizes, for ladies from thirty-two to forty-four inches bust measure, and costs 20 cents. The thirty-six-inch-bust size requires three and one-quarter yards of material forty-four inches wide, or two and five-eighths yards fifty-four inches in width.

No. 7719.—LADIES' DOUBLE OR SINGLE SHOULDER CAPE.
For illustration see page 271.

One front view of this attractive and stylish wrap shows it made of black velvet and trimmed with squirrel fur. Here it is made with flaring collar and one cape. The



7727



7727

LADIES' BLOUSE JACKET (WITH TWO STYLES OF CLOSING AND DOUBLE OR SINGLE SHOULDER CAPS AND PEPLUM).
For description see page 269.

twenty inches wide; three and three-eighths yards forty-four inches, or two and one-half yards fifty-four inches. As represented, three braid ornaments were used to trim.

No. 7748.—LADIES' DOUBLE-BREADED COAT.
For illustration see page 271.

This stylish coat is made of dark brown cheviot, and in the small view is shown without the cuffs and shoulder cape. When the latter are used they may be made of contrasting velvet, silk or cloth, as, for instance, a gray cloth coat with cuffs and cape of black panne or velvet.

The coat is a graceful model, accentuating the best lines of the figure, and is fitted by centre-back, side-back, under-arm and shoulder seams, also single bust darts. The side-back seams are left open to a short distance above the lower edge. The neck edge of the coat is finished with a band, to the upper edge of which is attached a one-piece turn-down portion. The pattern provides a circular cape, which may be omitted. The sleeve is a two-seamed, bell-shaped model, gathered into the armhole and finished at the wrist by a one-piece turn-up cuff, which may be omitted. Pocket laps are attached to the coat fronts, and pockets may be inserted beneath them if desired. The coat fastens in double-breasted fashion by means of hooks and eyes, buttons and buttonholes, passementerie or braid frogs, or braid loops and olives, as preferred by the maker.

effect. For instance, a coat of long-haired Russian blue zibeline has these portions made of white broadcloth, very effectively decorated with Bulgarian designs worked in coarse crewel, and then bordered with narrow bands of sable. The belt is held in front by a large, handsome button of fire gilt and enamel. As may be imagined, this is a very elegant garment, but by no means excessive in cost.

A figure view which is presented on page 249 shows an altogether different development of this pleasing model.

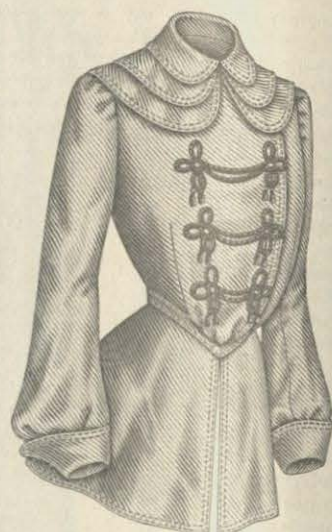
Pattern No. 7760 is cut in seven sizes, for ladies from thirty-two to forty-four inches bust measure, and costs 20 cents. The thirty-six-inch-bust size requires six and five-eighths yards of material



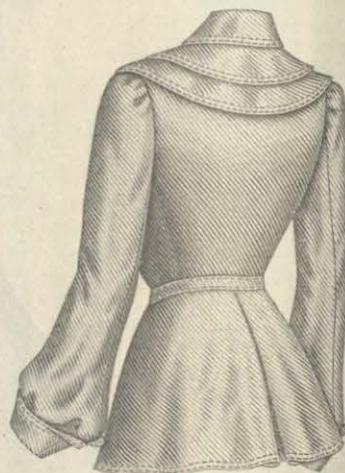
second front view and the back view depict it made of chinchilla cloth, the collar being of velvet. In this view it is made with two capes and turn over collar, the fronts closing in double-breasted fashion with buttons and buttonholes.

The garment consists of two circular capes, one of which may be omitted. When the single cape is used its forward edges may be arranged in revers, or may be lapped and fastened by means of buttons and buttonholes or hooks and eyes. Two styles of collar are provided. One is a six-sectioned gored model and the other is a one-piece turn-over collar.

Velvet, panne, velour, velveteen, plush, brocaded satin or silk, broadcloth, tweed, kersey, box cloth, novelty goods, chinchilla, squirrel fur, seal skin, krimmer, beaver or Persian lamb may be used to develop this design, and gimp, passementerie, fur, appliqué lace or embroidery, plaited ruffles of chiffon, silk mull or mousseline de soie may be used to trim. This is a most convenient little wrap to form part of a toilette, or to be worn when additional protection from the cold is required. It may be made into a charming evening cape by using for its foundation satin, peau de soie



7760



7760

LADIES' BLOUSE JACKET (WITH OR WITHOUT CAPE COLLARS OR PEPLUM SKIRT).
For description see page 269.

or taffeta, and overlaying it with row after row of finely-plaited chiffon, each row being about two and one-half inches in width, and placed so that it slightly overlaps the row beneath. For this development it is advisable to use the single cape, as shown in the upper illustration.

A figure view on page 245 shows a different development. Pattern No. 7719 is cut in three sizes, small, medium and large, and costs 10 cents. The medium size requires two yards of material twenty inches wide; one and one-quarter yards forty-four inches, or seven-eighths of a yard fifty-four inches. As represented in first front view, one and one-half yards of twenty-inch velvet were used, one and one-quarter yards of fur edging, and a piece of fur nine and three-quarters inches by six and one-quarter inches. As in remaining views, three-quarters of a yard of fifty-four-inch cloth, with one-quarter yard of twenty-inch velvet, were used.

No. 7713.—LADIES' COSTUME.

For illustration see page 272.

This handsome costume is attractively developed in light tan cheviot and dark brown velvet. The vest is of

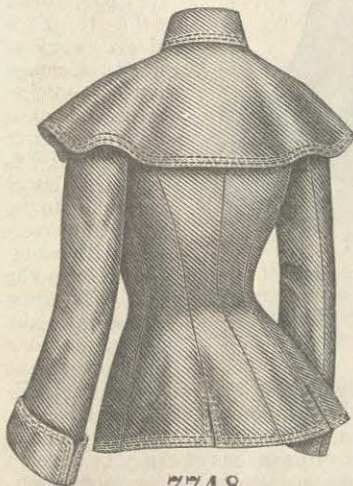


7748



embroidered white broadcloth. The small view shows the jacket made without the peplum, cape and cuffs, and the skirt in round length, making it suitable for walking, traveling and general wear.

The jacket is fitted by under-arm and shoulder seams, also single bust darts. The vest front is very slightly gathered at the lower edge; it is attached to the forward edge of the right front. Peplum portions, which are united by a centre-back seam and arranged in an inverted box plait at the back, may be attached to the lower edges of the jacket, a narrow belt concealing the joining. The one-piece circular cape, when used, is attached to the neck edge of the jacket underneath the rolling collar. The sleeve is a two-seamed model gathered into the armhole. The fulness at



7748

LADIES' DOUBLE-BREADED COAT (CLOSED AT THE NECK AND WITH OR WITHOUT CUFFS OR SHOULDER CAPE).

For description see page 270.

the lower edge is disposed in gathers, and the band with a one-piece turn-up cuff is attached. The latter may be omitted. The vest closes at the left side with buttons and loops.

The skirt is a seven-gored model, very graceful in shaping, and flaring at the lower portion in the most approved style. Extensions are cut at the lower portion of each gore at the

seam edges and are arranged in side plaits. The fulness at the upper edge at the back is disposed in an inverted box plait. A narrow belt finishes the upper edge of the skirt, and the placket closing occurs at the back of the garment. The seven-gored foundation skirt provided is also laid in an inverted box plait at the back. The lower edge of the skirts may be in short sweep or round length.

Velvet, silk, serge, cheviot, vicuna, zibeline, camel's hair, drap d'été, Venetian cloth or broadcloth may be used to develop this design, and braid, gimp, velvet, appliqué lace or embroidery may be used to trim. In making the costume for every-day wear the skirt could be developed in a handsome zibeline plaid and the jacket made of plain blue, brown or green covert cloth or cheviot. Both coat and skirt may be trimmed with black mohair or silk braid sewed on in plain or fancy pattern. If the cape and cuffs are used they may be made of the plaid material used for the skirt, but if they are omitted the jacket can be finished in plain cloth, as suggested.

A figure view on the Front Cover Page shows a different development.

Pattern No. 7713 is cut in seven sizes, for ladies from thirty-two to forty-four inches bust measure, and costs 20 cents. The thirty-six-inch-bust size requires twelve and one-quarter yards of material twenty-seven inches wide; seven and one-quarter yards forty-four inches, or five and three-quarters yards fifty-four inches. As represented, five and five-eighths yards of fifty-four-inch cloth were used, with five-eighths of a yard of eighteen-inch Persian material, one-half yard of twenty-inch velvet and eight and three-quarters yards of braid. The width at the lower edge of the skirt is five yards.

No. 7761.—LADIES' SHIRT WAIST COSTUME IN SWEEP OR ROUND LENGTH.

For illustration see page 273.

This attractive shirt waist costume is made of dark blue taffeta, with belt, cuffs and collar of emerald green panne. The small front view shows the waist of costume without the boleros and with plain belt and collar, while the small back view shows the skirt in short sweep length.

The waist is mounted on a fitted body lining. The outer back is laid in a box plait through the centre, which is stitched down on each side. The blouse fronts are shirred below the waistline, the forward edge of the right front being finished with a box plait. The bolero portions are included in the shoulder and under-arm seams, the fulness being disposed in box plaits, which are stitched down to yoke depth. The boleros may be omitted. The sleeve is a one-seamed model, gathered into the armhole, and laid in a box plait that extends from the upper edge of the sleeve on the outside of the arm to within a short distance of the elbow. It is stitched down on each side, and the fulness at the lower edge of the sleeve is gathered and sewed to the upper edge of the band cuff. A neckband finishes the neck edge, and the collar is a standing model ornamented with a tabbed facing. A tabbed belt encircles the waist,



7719



7719



7719

LADIES' DOUBLE OR SINGLE SHOULDER CAPE (WITH TURN-OVER OR FLARE COLLAR AND WITH THE FRONT EDGES OF THE LONGER CAPE LAPPED OR TURNED BACK IN REVERS). For description see page 270.

and the garment closes down the centre-front by means of buttons and buttonholes or hooks and eyes, as preferred.

The skirt is an eight-gored model with a box plait inserted in each seam and stitched down to flounce depth, thence the fulness of the skirt flares out to the lower edge, which is finished with a facing or hem. A narrow belt finishes the upper edge of the skirt, and the placket closing occurs at the back of the garment.

Velvet, corduroy, velveteen, panne, taffeta, foulard, peau de soie, cashmere, henrietta, flannel, zibeline or ladies' cloth may be used to develop this design, and braid, gimp, machine stitching, ribbon, appliqué embroidery or lace may be used to trim. A charming development of this costume, which would render it sufficiently elaborate for evening wear, would be as follows: The skirt and waist could be made of silver gray velvet, the bolero jacket portions being of all-over white guipure lace, spangled with cut steel beads and silver paillettes. Each box plait of the skirt could be decorated with the spangled lace, and the centre box plait in the front of waist could be trimmed with it. The belt, cuffs and collar could be of turquoise blue panne or velvet.

A figure view on page 251 shows an entirely different development.

Pattern No. 7761 is cut in seven sizes, for ladies from thirty-two to forty-four inches bust measure, and costs 20 cents. The thirty-six-inch-bust size requires twenty and three-eighths yards of material twenty inches wide; eight and three-eighths yards forty-four inches, or six and seven-eighths yards fifty-four inches. As represented, twenty and one-eighth yards of twenty-inch dark silk were used, with five-eighths of a yard of twenty-inch light silk for collar, belt, etc., and four and one-half yards of narrow braid.

No. 7752.—LADIES' SKIRT YOKES.

For illustration see page 274.

The deep yoke shown in the illustration is made of plain gray silk and is trimmed with lace appliqué. The shorter yokes are made of light blue silk covered with all-over lace.

The deep yoke is in one piece, fitted over the hips by dart-shaped tucks. The lower edge is shaped to a deep point, the closing of the yoke occurring at the back, and is made with hooks and eyes invisibly placed.

The shorter yoke is in one piece, shaped to either of the two outlines given, pointed or rounded. It also fastens down the back by means of hooks and eyes.

Velvet, panne, satin, silk, novelty goods, embroidered silk, all-over embroidery or all-over lace may be used to

develop these yokes, and lace, passementerie, gimp, braid, galloon or machine stitching may be used to trim. If desired, the yoke, whichever style be preferred, may be attached smoothly over the dress skirt, and the latter may be left entire beneath, or the skirt may be cut from under the yoke and simply the lining used for a foundation. Of course, for such arrangement as this the yoke must be of material, such as satin, silk, velvet or cloth, through which the lining will not show, and then, if desired, over the silk or satin may be laid lace or embroidery.

Pattern No. 7752 is cut in three sizes for ladies, small, medium and large, and costs 10 cents. The medium size requires, for the longer yoke, seven-eighths of a yard of material twenty inches wide, or five-eighths of a yard of material forty-four to fifty-four inches wide, with one and five-eighths yards of lace appliqué to trim. For shorter yoke, five-eighths of a yard of material measuring twenty inches in width will be required, with a similar quantity of same-width material for lining if lace or embroidery be used for the yoke.

No. 7732.—LADIES' WAIST CLOSED AT THE BACK AND IN DROP-SHOULDER STYLE.

For illustration see page 274.

Dark garnet velvet and old rose drap d'été were the materials selected to make this attractive waist, which is ornamented with fancy braid.

The waist is mounted on a fitted lining faced to form a yoke back and front. The graceful blouse front is shaped at the upper edge and shirred at the lower one.

The backs of the material are shaped at the upper edges to correspond with the front and are without fullness at the waistline. Both the front and backs of the material are cut with extensions over the shoulder, thus producing the drop-shoulder effect. The sleeve consists of a two-seamed outer portion mounted on a two-seamed, close-fitting lining, the latter extending to the wrist and overlaid with material to form the cuff. The waist closes down the centre of the back by means



7713

7713

LADIES' COSTUME (CONSISTING OF A BLOUSE JACKET WITH RUSSIAN VEST AND WITH OR WITHOUT CAPE OR DEEP PEPLUM, AND A SEVEN-GORED SKIRT WITH A SIDE PLAITS AT THE LOWER PART OF EACH SIDE SEAM, WITH AN INVERTED BOX PLAITS AT THE BACK, AND IN SHORT SWEEP OR ROUND LENGTH).

For description see page 271.

of hooks and eyes invisibly placed. A back-closing standing collar, which is also hooked, completes the neck edge.

Drap d'été, drap de satin, cashmere, taffeta, peau de cygne, satin, velvet or panne may be used to develop this design, and braid, gimp, passementerie, galloon, appliqué embroidery, insertion or lace may be used to decorate. If desired, the lining may be cut out to conform to the outline of the upper edge of the back and front, thus making the effect a little more dressy, although, strictly speaking, such development really calls for the accompaniment of elbow sleeves. Another beautiful effect may be gained by making the yoke and sleeves of unlined lace or embroidery, and the remainder of the garment of silk, velvet, peau de soie, brocade, or any of the handsome fabrics suitable for evening wear. The standing collar should be covered with a crush one of lace, or of fine tulle of a color that combines well with that of the waist material.

A figure view on page 241 shows a different development. Pattern No. 7732 is cut in six sizes, for ladies from thirty-two to forty-two inches bust measure, and costs 20 cents. The thirty-six-inch-bust size requires four and one-eighth yards of material twenty inches wide; two and three-eighths yards thirty-six inches; one and three-quarters yards forty-four inches, or one and one-half yards fifty-four inches. As represented, three-quarters of a yard of fifty-four-inch material were used, with two and three-quarters yards of twenty-inch velvet and three yards of Persian band trimming for the collar, cuffs, etc.

No. 7741.—LADIES' SHIRRED WAIST CLOSED AT THE BACK.

For illustration see page 274.

This waist will be found exceedingly becoming to those of slender figure. It is made as pictured of light blue crêpe de Chine, and as shown in the large front view has low neck and elbow sleeves. The large back and small front views depict the garment with full-length sleeves and high neck.

The waist is mounted on a fitted lining. The outer front and backs are fitted by under-arm and shoulder seams. The upper part of the waist is shirred to drop-yoke outline, and the fulness at the lower edge is also shirred. The high neck is finished with a standing collar covered with a shirred facing. When the low neck is desired the material and the lining are cut away to the correct outline and the neck edge finished with a frill of lace. The sleeve consists of a full outside portion mounted on a two-seamed lining. The outside

sleeve is one seamed, gathered at the upper edge and shirred at the elbow. The lower edge is gathered and finished by a band cuff. When the elbow sleeve is desired the lower portions of the outside sleeve and lining are cut away at the lower line of shirring and a circular gathered frill is attached. The waist closes down the centre of the back by means of hooks and eyes.

Crêpe de Chine, challis, nun's veiling, cashmere, albatross, taffeta, peau de soie, peau de cygne, mousseline de soie, chiffon, silk mull or brussels net may be used to develop this design, and lace, insertion, embroidery, ribbon, passementerie or gimp may be used to trim. A most beautiful waist may be made by this model of black brussels net over a foundation of black chiffon, the latter material giving a charmingly light, airy look to the net, which it is impossible to get when silk or satin is used for lining. The lining of the net waist, if the garment be made high necked

and long sleeved, should be cut away from beneath the shirred yoke and omitted altogether from the sleeves, the shirring in each case being stayed underneath by narrow black ribbon, which is concealed on the right side by jet beads about the size of a pea, caught along shirring lines.

A figure view presented on page 246 shows an entirely different development of this picturesque model.

Pattern No. 7741 is cut in six sizes, for ladies from thirty-two to forty-two inches bust measure, and costs 20 cents. The thirty-six-inch-bust size requires, as in

large front view, three and seven-eighths yards of material twenty inches wide; one and three-quarters yards forty-five inches, or one and five-eighths yards fifty-four inches, with four and seven-eighths yards of lace edging. As in large back view, four and one-half yards of material twenty inches wide; two and three-eighths yards forty-five inches, or two yards of fifty-four-inch material are used.

No. 7718.—LADIES' WAIST CLOSED AT THE LEFT SHOULDER AND SIDE.

For illustration see page 275.

This attractive waist is made of light gray surah-satin and is trimmed with Irish crochet. The small view depicts the garment without the circular band frill in bolero outline, also without the sleeve frills.

The waist is mounted on a fitted lining. The outer front and back are slightly shirred at the waistline, and the front closes at the left shoulder and side. The one-seamed sleeve has a two-seamed, close-fitting lining which extends to the wrist and is overlaid with the material to form the straight cuff. A circular band frill is attached to the sleeve at



LADIES' SHIRT WAIST COSTUME IN SWEEP OR ROUND LENGTH (CONSISTING OF A SHIRT WAIST WITH OR WITHOUT "MONTE CARLO" BOLEROS AND BODY LINING, AND AN EIGHT-GORED SKIRT WITH A BOX PLAIT INSERTED IN EACH SEAM AND STITCHED TO FLOUNCE DEPTH). For description see page 271.

cap depth, but may be omitted. A standing collar fastening in the back finishes the neck edge and the circular band frill is attached to the waist in bolero outline. A folded girdle completes the lower edge of the waist.

Silk, satin, taffeta, poplin, velvet, panne, French flannel, cashmere or nun's veiling may be used to develop this design, and lace, insertion, gimp, appliqué embroidery or ribbon may be used to trim. If desired, the portion of the waist, also of the sleeves, above the circular band frills may be faced with all-over lace, all-over embroidery, or with velvet, silk or cloth of a contrasting color to that employed for the remainder of the garment. Made in this way the garment presents exactly the appearance of a waist worn with a bolero. When made in this way the standing collar should be of the same material as the front portion, showing between and below the circular band frill.

A figure view on page 241 shows a different development.

Pattern No. 7718 is cut in seven sizes, for ladies from thirty-two to forty-four inches bust measure, and costs 20 cents. The thirty-six-inch-bust size requires four and one-half yards of material twenty inches wide; two and one-quarter yards forty-four inches, or one and seven-eighths yards fifty-four inches, with four and one-quarter yards of lace appliqué to trim the collar, the wristbands and the circular band frills.

No. 7720.—LADIES' WAIST CLOSED AT THE BACK.
For illustration see page 275.

This picturesque waist as shown in the large front view is made of light blue crêpe de Chine and is trimmed with bands of embroidered insertion. In this development it is made with low neck and elbow sleeves. The back view shows the waist with high neck and full-length sleeves, and made of blue cashmere combined with dark blue velvet, while the small view shows front of garment as it appears with high neck and long sleeves.

The waist is mounted on a fitted lining faced to yoke depth back and front when the high neck is desired, and finished by a shaped back-closing standing collar. The upper edges of the backs and front of the material are gathered and attached to the lower edges of the yoke. The fullness of the material at the lower edges is shirred. When the low neck is desired the upper portion of the lining and the yoke facings are cut away to the correct outline. Two styles of sleeve are provided. One is a full-length bishop model consisting of a two-seamed, close-fitting lining, extending to the wrist and overlaid at the lower part to form a straight cuff. The upper portion of this lining is covered with a shaped cap, and to the lower

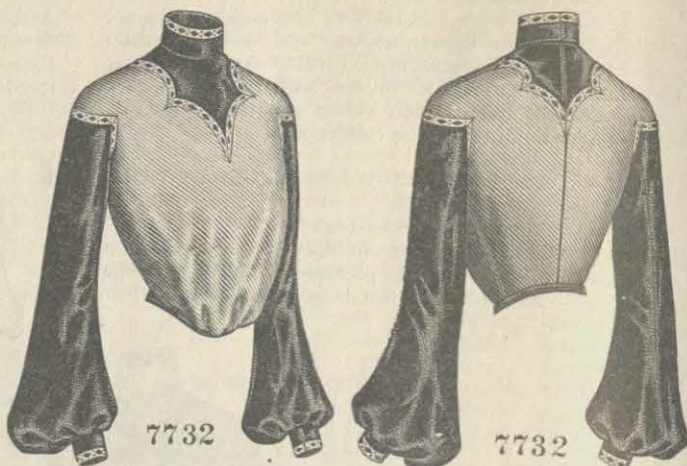
edge of the cap the bishop puff of the sleeve is attached, slight gathers being used to regulate the fullness. The lower edge of the puff is gathered and sewed to the lining at cuff depth. When the elbow bishop sleeve is used the lining is cut away at the elbow and the short puff pattern is attached to the lower edge of the cap band. The waist closing is effected down the centre of the back by means of hooks and eyes which are invisibly placed.

Cashmere, nun's veiling, crêpe de Chine, taffeta, peau

de soie, albatross, drap d'été or peau de cygne may be used to develop this design, and lace, insertion, braid, passementerie or embroidered appliqué may be used to trim. For evening wear nothing could be more charming than a waist made by this design as pictured in the upper view, the material selected being pale gray mousseline de soie made over a lining of rose pink satin. The drop-shoulder yoke band and the shoulder straps may be made of white satin on which is appliqué pink velvet roses with delicate green leaves, both flowers and leaves being outlined with gold thread.

A figure view on page 243 shows a different development. Pattern No. 7720 is cut in seven sizes, for ladies from thirty-two to forty-four inches bust measure, and costs 20 cents. The thirty-six-inch-bust size requires four yards of material twenty inches wide; two and one-eighth yards forty-four inches, or one and five-eighths yards fifty-four inches. As represented in large front view, one and three-quarters yards of forty-five-inch chiffon were used, with three-quarters of a yard of twenty-inch satin, two

and one-half yards of appliqué lace, with three-eighths of a yard of twenty-inch bias velvet. As in back view, one and three-quarters yards of forty-four-inch material, with one and one-quarter yards of twenty-inch velvet, are used.



LADIES' WAIST CLOSED AT THE BACK AND IN DROP-SHOULDER STYLE.
For description see page 272.

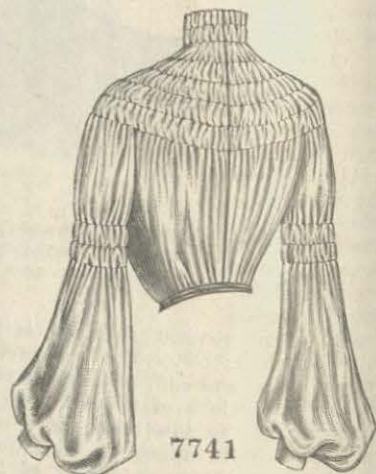
No. 7725.—LADIES' SLEEVE TUCKED IN CAP OUTLINE.
For illustration see page 275.

The sleeve shown in this illustration is especially attractive, being one of the latest and most graceful models. In one view it is especially developed for evening wear,



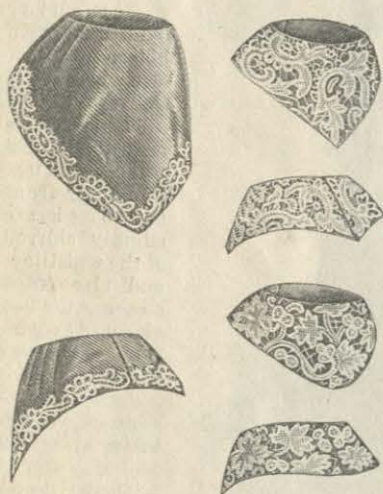
being of elbow length, and is made of pale blue crêpe de Chine with the frill trimmed with appliqué, and in the other full-length view it is made of gray French flannel trimmed at the wrist with gimp. The sleeve may be used in dress waists, separate basques or in full-length shirt waists.

The full-length sleeve consists of a two-seamed, close-fitting undersleeve, and a one-seamed puff extending to the elbow and having the upper part tucked in cap outline. When the elbow sleeve is desired the lower part of the undersleeve is cut away, and the puff finished with a graduated gathered frill. This frill may be made of finely-plaited mousseline de soie, chiffon, gauze, crêpe de Chine, silk mull or lace.



LADIES' SHIRRED WAIST CLOSED AT THE BACK (WITH HIGH OR LOW NECK AND FULL-LENGTH OR ELBOW SLEEVES).

For description see page 273.



LADIES' SKIRT YOKES.
For description see page 272.

Crêpe de Chine, chiffon, net, flannel, taffeta, cashmere, nun's veiling, drap d'été, drap de satin, peau de soie or peau de cygne may be used to develop this design, and lace, embroidery, braid, gimp or passementerie may be

No. 7759.—LADIES' BLOUSE WAIST OR SLIP BODY CLOSED AT THE BACK OR AT THE LEFT SHOULDER AND SIDE.
For illustration see page 276.

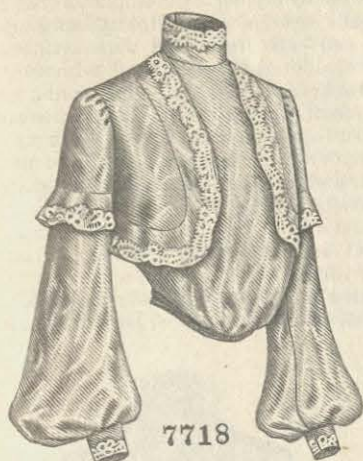
The very picturesque waist here shown is made of all-over point de Venise lace over a silk foundation, this being one of the latest styles of development. The collar and cuffs are of blue velvet. The small views show the waist with elbow bishop sleeves, and with perforations at upper portion showing outlines for Dutch round or square or low round or square neck. A charming evening waist may be made by cutting the upper portion of the waist in the low square neck outline and trimming the edge with flat jeweled passementerie. It may be also used as a slip under a thin chiffon or net waist.

The waist is mounted on a foundation fitted by the usual seams and darts. The over-back is slightly shirred at the waistline. The blouse front is shirred at the lower edge and the closing of the garment occurs at the left shoulder and under-arm seam or at the centre-back. Two styles of sleeve are provided. One

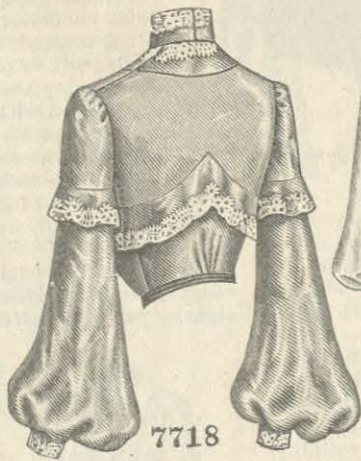
is a two-seamed, full-length bishop model, gathered at the upper and lower edges, and mounted on a two-seamed lining which extends below the lower edge of the outer sleeve portion and is faced with material to form a cuff. The second sleeve is an elbow bishop. It is circular in shape and one seamed, the fulness at the upper and lower edge being gathered and finished with a frill of chiffon, mousseline de soie, silk mull, lace or finely-plaited brussels net. A standing collar finishes the neck edge of the waist, unless the low-neck style be desired, when the material and lining may be cut away to any one of the outlines provided by the pattern. Silk, satin, velvet, cashmere, nun's veiling, crêpe de Chine, all-over lace, all-over embroidery, novelty goods or brussels net may be used to develop this design, and velvet, ribbon, passementerie, appliqué lace, embroidery, insertion, gimp or spangled trimming may be used to decorate. An exceedingly stylish effect is produced by spangling all-over lace and making it up over the slip body, which may be of light blue or white silk or satin. A figure view on page 242 shows a different development. Pattern No. 7759 is cut in six sizes, for ladies from thirty-two to forty-two inches bust measure, and costs 20 cents. The thirty-six-inch-bust size requires three and seven-eighths yards of material twenty inches wide; two and three-quarters yards thirty-six inches, or two and one-eighth yards of material forty-four inches, with three-eighths of a yard of twenty-inch velvet for collar and cuffs.

No. 7747.—LADIES' SHIRT WAIST.
For illustration see page 276.

Light gray French flannel is the material selected to make this pretty shirt waist. It is finished with machine stitching and the fronts are trimmed with small gilt buttons. The medium views depict the garment with shirt



7718



7718



LADIES' WAIST CLOSED AT THE LEFT SHOULDER AND SIDE (WITH CIRCULAR BAND FRILL IN BOLERO OUTLINE). For description see page 273.

used to decorate. An extremely pretty development of the sleeve would be to make the lower portion of the full-length sleeve of silk and the puffed portion of cashmere, drap d'été, henrietta, or any other suitable material. When made of lace or embroidery the puff may be lined with silk.



7720



Pattern No. 7725 is cut in six sizes, for ladies from ten to fifteen inches arm measure, and costs 10 cents. The twelve-inch-arm size requires, for full-length sleeve, two and five-eighths yards of material which measures twenty inches in width, or one and one-quarter yards forty-five to fifty-four inches, with five-eighths of a yard of appliqué to trim. For elbow length, three yards of material measuring twenty inches in width; one and five-eighths yards forty-five inches, or one and one-half yards of material which measures



7720

LADIES' WAIST CLOSED AT THE BACK (WITH HIGH OR SQUARE-NECKED YOKE WITH DROP-SHOULDER FINISH AND WITH FULL-LENGTH OR ELBOW BISHOP SLEEVES).

For description see page 274.

fifty-four inches in width are required. As represented, two and one-eighth yards of silk twenty inches wide were used, with two and one-quarter yards of embroidered chiffon for the elbow frills.

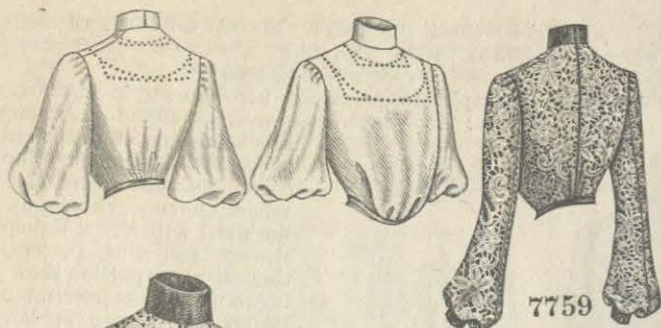


7725



7725

LADIES' SLEEVE TUCKED IN CAP OUTLINE (IN FULL LENGTH, OR IN ELBOW LENGTH WITH THE FRILLS). For description see page 274.



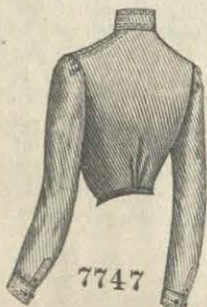
LADIES' BLOUSE WAIST OR SLIP BODY CLOSED AT THE BACK OR AT THE LEFT SHOULDER AND SIDE (WITH HIGH, DUTCH ROUND OR SQUARE, OR LOW ROUND OR SQUARE NECK, AND FULL-LENGTH OR ELBOW BISHOP SLEEVES).

For description see page 275.

one-seamed bishop model gathered at the upper and lower edges and finished by a band cuff, and the other is a one-seamed shirt sleeve gathered into the armhole. The slight fulness at the wrist is also gathered and a straight cuff is attached. The latter closes at the outside of the arm by means of buttons and buttonholes or sleeve links. A narrow band finishes the neck edge, and the standing collar to be worn over it is back closing.



LADIES' SHIRT WAIST (WITH DUCHESS OR PLAID CLOSING AND TWO STYLES OF SLEEVE; WITH OR WITHOUT YOKE FACING AND BODY LINING). For description see page 275.



Flannel, cashmere, nun's veiling, taffeta, silk, surah, ladies' cloth, crêpe de Chine, henrietta, albatross or fleece-lined piqué may be used to develop this design, and braid, gimp, machine stitching, embroidery, insertion or ribbon may be used to trim. The waist would look exceptionally stylish if developed in cream white étamine made over a white lining, and with collar, front plait and cuffs decorated with brilliant Persian silk or embroidered Persian band trimming. The front plait, back of collar and cuffs could be ornamented with small gilt buttons. If the Duchess closing is preferred to the plait the Persian silk may be used under the forward tucks, finishing the front edges of the waist, and the buttons may be used on the tucks in clusters of three. The new and fashionable drop ornaments would also be handsome on the fronts. Pattern No. 7747 is cut in nine sizes, for ladies from thirty-two to forty-eight inches bust measure, and costs 20 cents. The thirty-six-inch-bust size requires four and three-eighths yards of material twenty inches wide; three and



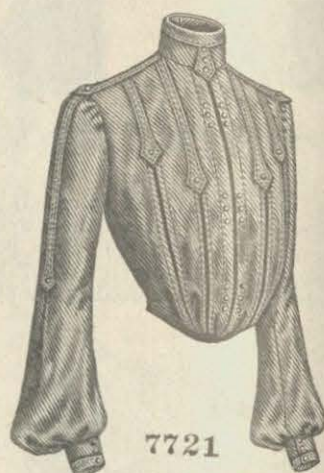
three-quarters yards twenty-seven inches, or two and one-eighth yards forty-four inches.

No. 7721.—LADIES' SHIRT WAIST.

For illustration see this page.

This effective shirt waist is one of this season's newest and most attractive models; it is made of scarlet albatross and is ornamented with small silk-covered buttons.

The waist is mounted on a fitted lining which may be omitted. The outer back is slightly shirred at the waistline, and shaped straps of graduated length, which may be omitted, are provided for the decoration of the garment. The fronts of the material are tucked in slot effect, the fulness below the waistline being shirred, and their forward edges are arranged to form the Duchess closing. The sleeve consists of a one-seamed outer portion mounted on a two-seamed, close-fitting lining. The outer sleeve is tucked in slot effect from the upper edge to the elbow, thence the fulness of the material forms a puff. The fulness at the wrist edge is gathered and a straight cuff is attached. The latter is finished by a narrow turn-up cuff piece, and the cuff closes at the inside of the arm with buttons and buttonholes. Ornamental straps for the sleeves are provided, but may be omitted. A narrow band finishes the neck edge, and the back-closing standing collar worn over it consists of a band and a tabbed collar piece. Two shaped tabs are attached to the lower edges of the waist fronts, by which they may be fastened down neatly beneath the dress skirt, preventing the clumsy, ugly



LADIES' SHIRT WAIST (TUCKED IN SLOT EFFECT AND WITH OR WITHOUT STRAPS OR LINING).

For description see this page.

appearance so noticeable when the material of a shirt waist extends too far beneath the skirt of the dress.

Flannel, velvet, nun's veiling, taffeta, poplin, surah, peau de soie, peau de cygne or crêpe de Chine may be used to develop this design, and lace, insertion, appliqué embroidery, ribbon, gimp or passementerie may be used to trim. The shirt waist may be developed in velvet for dressy wear and trimmed with lace appliqué or embroidery, fancy buttons being used to decorate. A figure view on page 247 shows an entirely different development of this garment.

Pattern No. 7721 is cut in eight sizes, for ladies from thirty-two to forty-six inches bust measure, and costs 20 cents. The thirty-six-inch-bust size requires four and seven-eighths yards of material measuring twenty inches in width, with thirty-nine buttons to trim the fronts.

No. 7750.—LADIES' SHIRT WAIST.

For illustration see this page.

This stylish waist is made of sage green cashmere combined with white cloth, and is trimmed with silver galloon



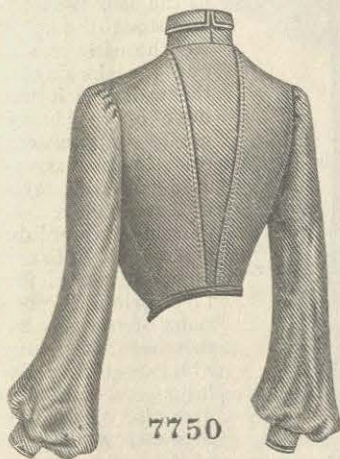
7750



and buttons. The small view depicts the garment without the fancy collar and straps.

The waist is mounted on a fitted body lining, which may be omitted. The outer back is laid in two backward-turning tucks that taper gradually from the shoulder seams to the waistline. The blouse fronts are tucked to yoke depth and the fullness below the waistline is shirred. The forward edges of the fronts are arranged to form the Duchess closing, and fancy straps are provided, but may be omitted. The neck edge is finished with a band, and the back-closing standing collar is ornamented with tab pieces.

The sleeve

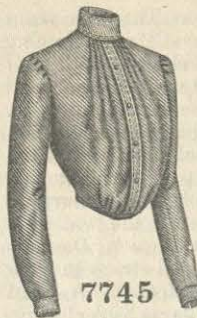


7750

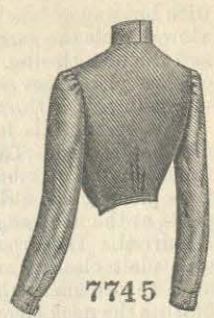
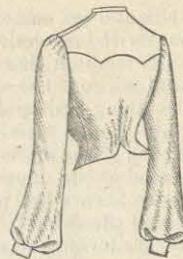
LADIES' SHIRT WAIST (WITH VEST AND WITH OR WITHOUT BODY LINING).
For description see this page.

is a one-seamed bishop model; its upper edge is gathered, and the wrist is gathered and completed by a straight cuff, buttoning on the inside of arm.

Cashmere, flannel, nun's veiling, taffeta, peau de soie, ladies' cloth, surah, velvet or velveteen may be used to develop this design, and lace, insertion, braid, gimp, passementerie, fancy cord or machine stitching may be used to trim. The model is one that lends itself with excellent effect to development in combinations of materials, but may, of course, be made of one throughout if preferred. A stylish and tasteful manner of making a shirt waist of this description would be to use plum-colored ladies' cloth for the principal



7745



7745

portions, white moiré for the vest and standing collar, and very dark plum-colored velvet for the straps, the latter to be outlined with narrow silver cord, and those down each side of the vest held by small silver buttons. Silver buttons should also fasten the cuffs, and the latter may be made of the velvet.

A figure view presented on page 251 shows an altogether different development of this stylish design.

Pattern No. 7750 is cut in seven sizes, for ladies from thirty-two to forty-four inches bust measure, and costs 20 cents.

The thirty-six-inch-bust size requires four and five-eighths yards of material twenty inches wide, or two and one-eighth yards forty-four inches. As represented, two yards of forty-four-inch dark material were used, with three-quarters of a yard of twenty-inch light material for the vest, and six yards of braid to trim the various fancy strap portions and the lower edge of the straight cuffs.

No. 7745.—LADIES' SHIRT WAIST.

For illustration see this page.

This attractive waist is made of dark green henrietta and is trimmed

LADIES' SHIRT WAIST (WITH DUCHESS OR PLAID CLOSING AND TWO STYLES OF SLEEVE AND WITH OR WITHOUT YOKE FACING, STRAPS AND BODY LINING).
For description see this page.



7756



7756

LADIES' DRESSING SACQUE (WITH SAILOR OR TURN-OVER COLLAR AND WITH OR WITHOUT BODY LINING). For description see page 278.

with binding of black silk and jet buttons. The large front view depicts the garment with bishop sleeves, strap trimming and Duchess closing. The medium views show it with plait closing, plain sleeves and without the straps, and the small view shows it with yoke facing, bishop sleeves and no collar.

The garment is mounted on a fitted body lining, which may be omitted. The back of the material is shirred at the waistline and may be faced at the upper part with a shaped yoke piece. The blouse fronts are laid in backward-turning plaits at the neck edge and the fulness below the waistline is shirred. The fronts are arranged to form a Duchess or a plait closing, as preferred, and shaped straps may be used to ornament the upper part of the fronts. A band finishes the neck edge and the standing collar is back closing. Two styles of sleeve are provided. One is a one-seamed bishop model finished by a straight cuff, which closes on the inside of the arm by means of buttons and buttonholes. The other is a one-seamed shirt sleeve, gathered at the upper edge and finished by a narrow wristband, the sleeve opening being faced.

Flannel, cashmere, nun's veiling, ladies' cloth, crêpe de Chine, albatross or novelty goods may be used to develop this design, and braid, gimp, passementerie, galloon, embroidery, insertion or lace appliqué may be used to trim. This is one of the most popular as well as one of the most simply made of the shirt waists for winter wear, and is becoming alike to either slender

or full figures, the small plaits at the neck edge at the front giving a particularly pretty set. The straps may be made of silk, velvet, satin, embroidery, lace or cloth of a contrasting color to that employed for the remainder of the garment, and may be edged with narrow ribbon, braid or cord, or may be simply stitched along the edges. It is also perfectly correct to make the garment without either the straps or trimming.

Pattern No. 7745 is cut in nine sizes, for ladies from thirty-two to forty-eight inches bust measure, and costs 20 cents. The thirty-six-inch-bust size requires four and three-eighths yards of material twenty inches wide; three and three-quarters yards twenty-seven inches, or two yards of material forty-four inches wide. As represented, three-eighths of a yard of bias silk twenty inches wide were used for binding the strap portions, collar and cuffs.

No. 7756.—LADIES' DRESSING SACQUE.

For illustration see page 277.

This pretty dressing sacque as shown in the large front view is made of pale pink French flannel and is trimmed with lace and ribbons. In the back view it is pictured made of striped challis. The small view shows the garment with turn-over collar and without the ribbon girdle.

The pattern provides a fitted body lining, which may be omitted. The outer portions of the garment are fitted by under-arm and shoulder seams, the slight fulness at the waistline in the back being disposed in shirring, while the loose fronts are gathered at the neck edge and confined at the waistline by ribbons, attached to the under-arm seams at the waistline and knotted in a bow in front. The sleeve is a one-seamed bishop model gathered into the armhole. The fulness at the lower edge is also disposed in gathers, and the one-piece band cuff is attached. The latter has a shaped overlapping end. Two styles of collar are provided. One is a one-piece turn-over collar and the other is a shaped sailor collar. The closing of the garment is effected down the centre of the front by means of hooks and eyes, buttons and buttonholes or ribbon ties.

Flannel, cashmere, nun's veiling, outing flannel, China silk, kimono crêpe, ladies' cloth or washable material may

be used to develop this design, and lace, insertion, braid, embroidery, ribbon or gimp may be used to trim. The simplicity of this garment will recommend it highly to most women, for it is not only easy to make, but comfortable and becoming. It may be developed as elaborately or as plainly as personal taste dictates, and

as the back is neatly adjusted to the figure by the side seams and the shirring at the waistline it has none of the baggy negligee appearance sometimes associated with this style of garment. A charming development would be to use flowered zanzani for the principal portions of the sacque, this beautiful material requiring no lining, and plain silk or satin, of a color to match some part of the design on the

other material, for the sailor or the turn-down collar and the cuffs. Either collar used should be trimmed with a three-inch-wide plaiting of silk, chiffon or lace, and the ribbons used to tie the garment at the waistline and throat should be of the same color as the collar material.

Pattern No. 7756 is cut in seven sizes, for ladies from thirty-two to forty-four inches bust measure, and costs 20 cents. The thirty-six-inch-bust size requires five and three-eighths yards of material twenty inches wide, or three and three-eighths yards of material thirty-six inches wide, with one and seven-eighths yards of insertion, three and one-half yards of edging, and two yards of ribbon to trim.

No. 7716.—LADIES' THREE-PIECE SKIRT WITH HABIT BACK AND IN SWEEP OR ROUND LENGTH.

For illustration see this page.

This most attractive skirt is made of light gray drap d'été, the yoke being of all-over Venetian point lace and the



LADIES' THREE-PIECE SKIRT WITH HABIT BACK AND IN SWEEP OR ROUND LENGTH (WITH OR WITHOUT YOKE AND WITH ONE OR TWO CIRCULAR BAND FRILLS, THE LOWER ONE OVERLYING THE UPPER EDGE OF A GRADUATED CIRCULAR FLOUNCE, FROM BENEATH WHICH THE SKIRT MAY BE CUT AWAY). For description see this page.

trimming of Venetian lace appliqué. The medium front view shows the garment without the yoke, and the small back view shows it without the yoke and band frills.

The garment consists of a medium-width front gore and two side-back gores, the latter united by a centre-back seam. The fulness of the material over the hips is disposed in darts, and the back of the skirt is finished in habit fashion. A graduated circular flounce is attached to the lower part of the skirt, and the latter may be cut away from beneath it. Two circular band frills are also attached to the lower part of the skirt, the lower frill concealing the joining of the skirt and circular flounce. The frills may be omitted. When the yoke is used, it is attached to the upper portion of the skirt, and with it is finished by a narrow belt, the placket closing occurring at the back.

Serge, chevrot, tweed, cashmere, drap d'été, drap de satin, Venetian cloth, camel's hair, velvet, velveteen, silk or satin

duchesse may be used to develop this design, and passementerie, galloon, fancy or plain braid, appliqué lace, insertion or embroidery may be used to decorate. The yoke when made of lace or embroidery may be lined with silk or satin of a contrasting color to that of the material employed for the remainder of the garment, and when this effect is carried out the circular band frills may be made of similar fabrics, that is to say, of the silk or satin and covered with the lace. Another attractive result may be gained by making the

gored portions of cloth, cashmere or drap d'été, and the yoke, the circular band frills and the graduated circular flounce of velvet or peau de soie, and trimming the lower edge of the frills in any preferred manner. A figure view on page 241 shows an altogether different development.

Pattern No. 7716 is cut in seven sizes, for ladies from twenty to thirty-two inches waist measure, corresponding to thirty-seven to fifty-four and one-half inches hip measure, and costs 20 cents. The twenty-four-inch-waist size, corresponding to the forty-two-inch-hip size, requires, with skirt cut away beneath flounce, nine yards of material twenty inches wide, or four and three-quarters yards fifty-four inches. As represented, eight and one-half yards of twenty-inch silk were used, with five-eighths of a yard of eighteen-inch all-over lace as in large back view, and four and three-quarters yards of lace appliqué to trim the lower edge of the circular band frills. The width at the lower edge of the flounce is five and one-quarter yards.

No. 7722.—LADIES' FIVE-GORED SKIRT, IN SHORT SWEEP OR ROUND LENGTH.

For illustration see this page.

This graceful skirt is made of brown Venetian cloth. The large front and medium-sized back views show it with

inverted box plaits at the lower part of each side seam and at the back. The straps used to ornament the skirt in this instance are edged with narrow dark brown velvet. The medium-sized front view and the small back view of the skirt show it with outer box plaits at the back and at the lower portion of the side seams.

The skirt consists of a front gore, two side gores and two back gores, the latter united by a centre-back seam. The fulness at the upper edge at the back is disposed in an inverted or an outer box plait, as preferred. The gores are cut with extensions at the lower part, these extensions being laid in outer or in inverted box plaits, as desired. The pattern provides long or short strap portions, either of which may be used in ornamenting the skirt. A belt finishes its upper edge and the placket is made at the back.

Serge, chevrot, tweed, drap d'été, homespun, camel's hair, Venetian cloth or broadcloth may be used to develop this

design, and braid, gimp, passementerie, galloon, appliqué embroidery or lace may be used to trim. Figure views on pages 241 and 247 show different developments.

Pattern No. 7722 is cut in seven sizes, for ladies from twenty to thirty-two inches waist measure, corresponding to thirty-seven to fifty-four and one-half

inches hip measure, and costs 20 cents. The twenty-four-inch-waist size, corresponding to the forty-two-inch-hip size, requires eight and three-eighths yards of twenty-seven-inch material; five and five-eighths yards forty-four inches, or five yards fifty-four inches. Width at lower edge is five yards.

No. 7742.—LADIES' SKIRT WITH HABIT BACK, AND IN SWEEP LENGTH WITH TUCKS AT THE LOWER EDGE OR IN SHORT SWEEP LENGTH WITHOUT TUCKS.

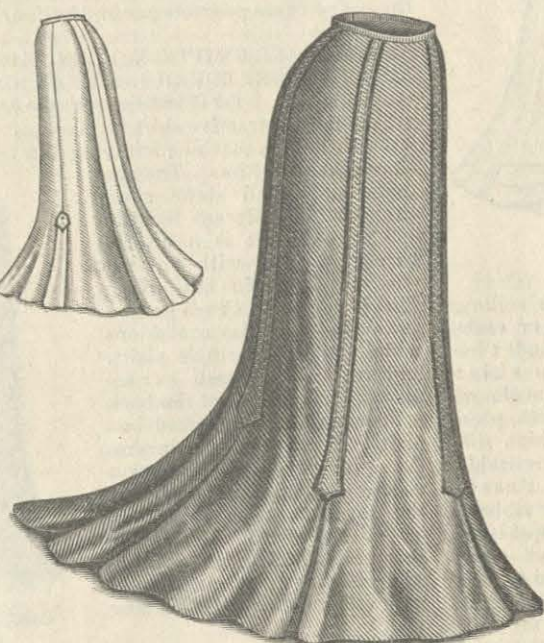
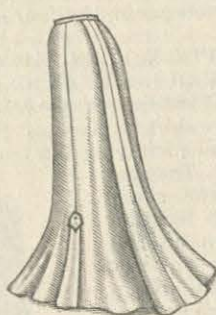
For illustration see page 280.

This graceful and stylish skirt is made of white Canton

crêpe and is mounted on a foundation of white satin. The small back view depicts the garment in short sweep length without the tucks at the lower edge.

The skirt consists of a three-piece outer portion which is shirred to hip depth. A second cluster of shirring confines the fulness a short distance above the knee, thence the garment hangs loose to the lower edge, which in the sweep length is finished with a cluster of tucks. In the short sweep length the tucks are omitted. The foundation skirt consists of seven gores: a front gore, two side-front, two side and two back gores, the latter united by a centre-back seam. The gores of the foundation skirt are cut to flare gracefully below the knee, and the upper portion of the garment fits the figure smoothly, the back being finished in habit back style. The two skirts are united at the upper edge by a narrow belt and the placket closing occurs in back.

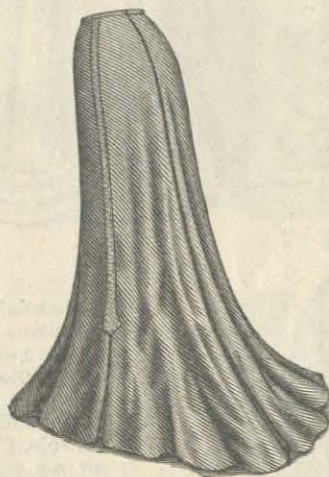
The outside skirt may be made of silk mull, chiffon, mousseline de soie, grenadine, crêpe de Chine, brussels



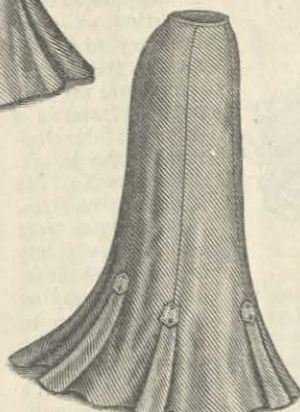
7722

LADIES' FIVE-GORED SKIRT IN SHORT SWEEP OR ROUND LENGTH (WITH OR WITHOUT STRAPS AND WITH AN OUTER OR INVERTED BOX PLAITS AT THE BACK AND AT THE LOWER PART OF EACH SIDE SEAM, AND A FIVE-GORED FOUNDATION SKIRT WITH AN INVERTED BOX PLAITS AT THE BACK).

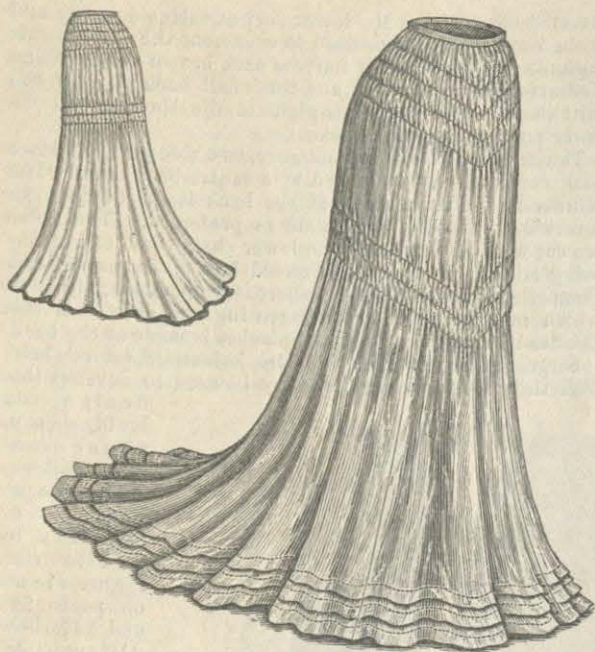
For description see this page.



7722



7722



7742



7742

LADIES' SKIRT WITH HABIT BACK, AND IN SWEEP LENGTH WITH TUCKS AT THE LOWER EDGE OR IN SHORT SWEEP LENGTH WITHOUT TUCKS (CONSISTING OF A THREE-PIECE OUTSIDE PORTION SHIRRED TO A SEVEN-GORED FOUNDATION).

For description see page 279.

forty-two-inch-hip size, requires nine and three-eighths yards of material twenty inches wide. The width of skirt at the lower edge is four and three-quarters yards.

No. 7728.—LADIES' SEVEN-GORED SLOT-SEAM SKIRT IN SHORT ROUND, INSTEP OR SHORTER LENGTH.

For illustration see this page.

Dark blue cheviot is the material chosen to develop this attractive skirt, the large front and medium back views of which show it with inverted plaits below each side seam. The back view also shows the skirt in short round length.

The garment consists of a front gore, two side-front gores, two side-back gores and two back gores, the latter united by a centre-back seam. All the side seams of the skirt are finished in slot-seam effect nearly to the lower edge, and terminate in either inverted or outer box plaits. The fulness at the upper edge of the skirt at the back is disposed in an inverted or an outer box plait, as preferred. A narrow belt finishes the upper edge of the skirt and the

net, nun's veiling, albatross or cashmere, and the foundation skirt may be made of satin, taffeta, peau de soie, China silk or any desirable material. Passementerie, ribbon, gimp, appliqué lace, insertion or embroidery may be used to trim.

A figure view on page 246 shows a different development of the design.

Pattern No. 7742 is cut in six sizes, for ladies from twenty to thirty inches waist measure, corresponding to thirty-seven to fifty-one inches hip measure, and costs 20 cents. The twenty-four-inch-waist size, corresponding to the

placket closing is made at the back. The pattern supplies small strap pieces, which may be used to ornament the head of each outer side plait.

Serge, cheviot, tweed, Venetian cloth, broadcloth, homespun, camel's hair, cravenette or novelty goods may be used to develop this design, and braid, galloon, machine stitching or gimp may be used to trim the garment in a pleasing and effective manner.

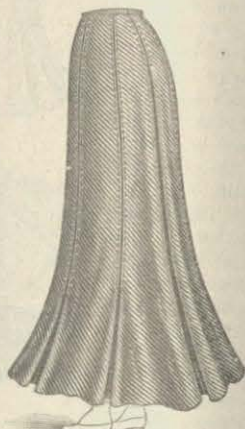
Pattern No. 7728 is cut in eight sizes, for ladies from twenty to thirty-four inches waist measure, corresponding to thirty-seven to fifty-seven and one-half inches hip measure, and costs 20 cents. The twenty-four-inch-waist size, corresponding to the forty-two-inch-hip size, requires, for short round length, eight and five-eighths yards of material twenty-seven inches wide; five and three-quarters yards forty-four inches, or four and one-half yards fifty-four inches. For shorter length, eight yards twenty-seven inches; five and one-eighth yards forty-four inches, or three and three-quarters yards fifty-four inches are needed.

No 7726.—LADIES' FIFTEEN-GORED SKIRT IN KILT EFFECT AND IN SHORT ROUND, INSTEP OR SHORTER LENGTH.

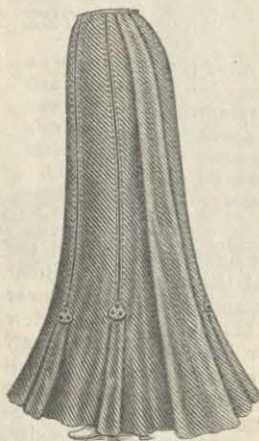
For illustration see page 281.

This most attractive skirt is made of plaid cheviot. It is finished with machine stitching and trimmed with small silk-covered buttons. The medium and small views show the skirt in different lengths.

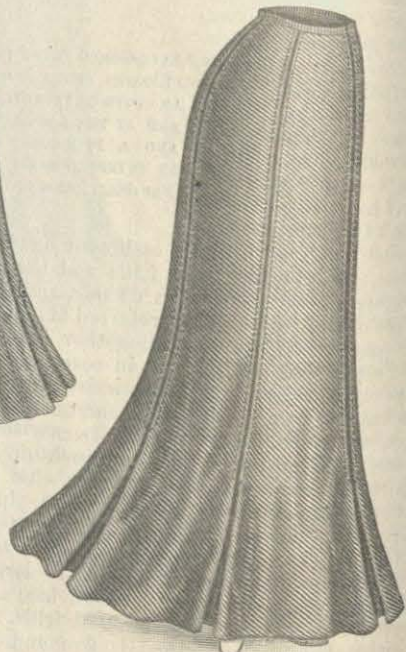
The garment is a fifteen-gored model, with seams stitched down in kilt effect. The lower part of each gore at the seam edges has extensions which are laid in single plaits, and headed by small strap pieces. The fulness at the back is disposed in an inverted box plait. A narrow belt finishes the upper edge and the placket closing is made at the back of the garment. The skirt may be cut in short round, instep or shorter length, and the lower edge may be faced and bound with velveteen or braid, or may



7728



7728



7728

LADIES' SEVEN-GORED SLOT-SEAM SKIRT IN SHORT ROUND, INSTEP OR SHORTER LENGTH (WITH AN OUTER OR INVERTED BOX PLAITS AT THE BACK AND AT THE LOWER PART OF EACH SIDE SEAM).

For description see this page.

be hemmed. Cheviot, tweed, serge, camel's hair, kersey, vicuna, Venetian cloth, diagonal or drap d'été may be used to develop this design, and braid, fancy cord, gimp or machine

stitching may be used to trim. A figure view on page 248 shows an entirely different development of the design.

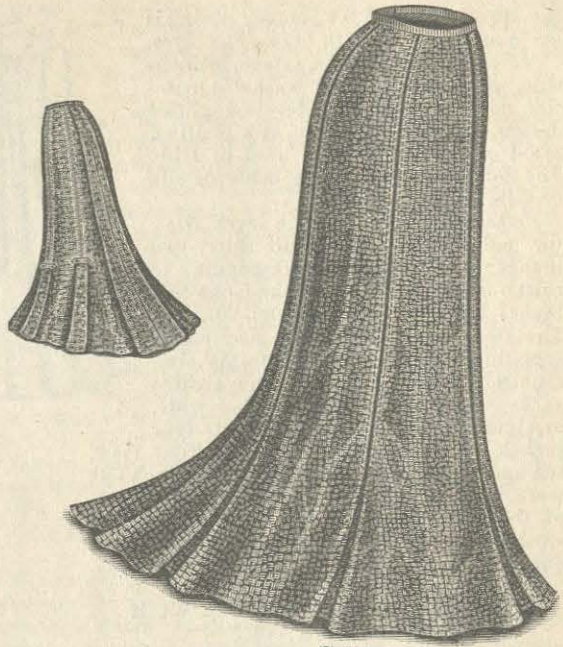
Pattern No. 7726 is cut in six sizes, for ladies from twenty-two to thirty-two inches waist measure, corresponding to thirty-nine and one-half to fifty-four and one-half inches hip measure, and costs 20 cents. The twenty-four-inch-waist size, corresponding to the forty-two-inch-hip size, requires, for short round length, eight and seven-eighths yards of material twenty-seven inches wide; five and one-eighth yards forty-four inches, or four and three-eighths yards fifty-four inches. For shortest length, seven and three-quarters yards twenty-seven inches; four and five-eighths yards forty-four inches, or three and seven-eighths yards of material fifty-four inches are needed.

No. 7714.—LADIES' SKIRT IN SWEEP OR ROUND LENGTH.
For illustration see this page.

Mixed brown-and-green Scotch tweed is the stylish material selected to make this attractive skirt, which in one back view is shown with outer box plaits instead of inverted at the side seams and at the back.

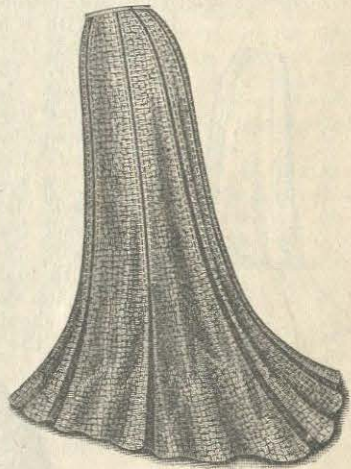
The garment consists of a seven-gored foundation skirt disposed in an inverted box plait at the back, and a seven-gored outside skirt, each seam of the outer skirt save the centre-back seam being finished in slot effect to the extensions, which are cut at the lower portion of the seam edges of the gores. These extensions may be arranged in outer or inverted box plaits, graduating slightly in depth toward the back of the skirt. The fulness at the upper edge of the skirt at the back is disposed in an outer or an inverted box plait. A narrow belt finishes the upper edge of the garment, and the lower edge may be hemmed or faced.

Cheviot, tweed, frieze, homespun, serge, drap d'été, Venetian cloth, broadcloth, granite cloth, camel's hair, velvet, velveteen, silk or novelty goods may be used to develop this design, and



7714

Pattern No. 7714 is cut in eight sizes, for ladies from twenty to thirty-four inches waist measure, corresponding to thirty-seven to fifty-seven and one-half inches hip measure, and costs 20 cents. The twenty-four-inch-waist size, corresponding to the forty-two-inch-hip size, requires eleven and five-eighths yards of twenty-inch material, or five and five-eighths yards fifty-four inches. Width at the lower edge of skirt is five and three-eighths yards.



7714

LADIES' SKIRT IN SWEEP OR ROUND LENGTH (CONSISTING OF A SEVEN-GORED SLOT-SEAM SKIRT WITH AN OUTER OR INVERTED BOX PLAITS AT THE BACK AND AT THE LOWER PART OF EACH SIDE SEAM, AND A SEVEN-GORED FOUNDATION SKIRT ALSO WITH AN INVERTED BOX PLAITS AT THE BACK).

For description see this page.

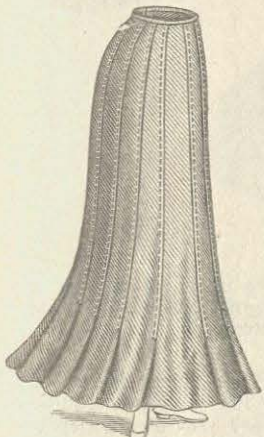
No. 7749.—LADIES' FIVE-GORED PETTICOAT OR SLIP SKIRT.

For illustration see page 282.

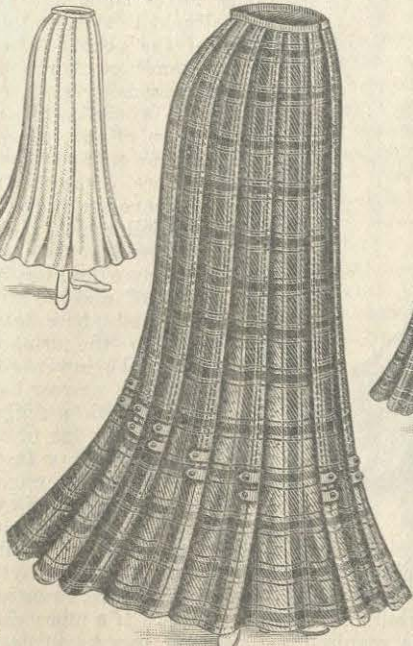
The large

front view of this handsome and well setting petticoat shows it as pretty petticoat made of gray moiré, trimmed with lace and insertion and made with flounce and dust ruffle. The medium back view depicts the garment made of black taffeta trimmed with gimp and without the dust ruffle. Small back and front views depict the petticoat without the dust ruffle and cut to short sweep length.

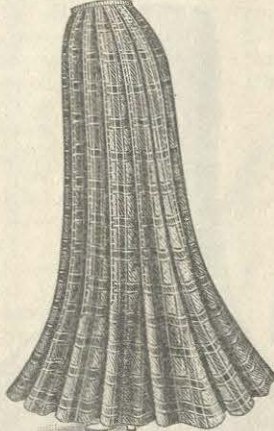
The petticoat consists of a front gore, two side gores and two back gores, the latter united by a centre-back seam. It is laid in a downward-turning tuck at flounce depth, and a gathered circular flounce is provided, which may be sewed to the petticoat or may be finished with a binding at the upper edge and attached to the garment by means of buttons and buttonholes. A dust ruffle is attached to the lower portion of the petticoat but may be omitted. The fulness at the upper edge of the garment at the back is disposed in an inverted box plait. A narrow belt finishes



7726



7726



7726

braid, machine stitching, gimp, passementerie, galloon or appliqué embroidery may be used to decorate the garment in an appropriate manner.

LADIES' FIFTEEN-GORED SKIRT IN KILT EFFECT AND IN SHORT ROUND, INSTEP OR SHORTER LENGTH (WITH A SIDE PLAITS AT THE LOWER PART OF EACH SIDE SEAM AND AN INVERTED BOX PLAITS AT THE BACK). For description see page 280.

the upper edge and the piacket closing is made at the back with hooks and eyes.

Moreen, moiré, taffeta, sateen, brilliantine, satin, percaline or washable material may be used for developing this design, and lace, insertion, silk plaiting, braid or ribbon may be used to trim. The flounce alone may be made of silk or satin, if preferred.

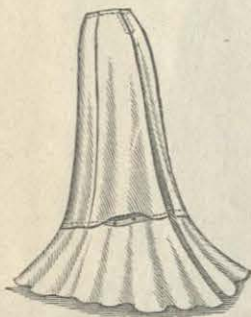
Pattern No. 7749 is cut in seven sizes, for ladies from twenty to thirty-two inches waist measure, corresponding to thirty-seven to fifty-four and one-half inches hip measure, and costs 20 cents. The twenty-four-inch-waist size, corresponding to the forty-two-inch-hip size, requires fourteen and seven-eighths yards of material twenty inches wide, or eight and one-quarter yards forty-four inches. As represented in large front view, ten and five-eighths yards of twenty-inch silk were used, with three and one-quarter yards of thirty-six-inch lawn for the flounce, seven yards of lace edging, and four and three-quarters yards of lace insertion to trim.

No. 7730.—LADIES' WRAPPER WITH POMPADOUR YOKE.

For illustration see this page.

This attractive wrapper as pictured is made of striped scarlet-and-white challis combined

with white moiré and is trimmed with lace. The large front view depicts the garment with Pompadour neck and elbow sleeves. The medium-sized back view and the small front view show the wrapper with high neck and full-length bishop sleeves. In the small view the shoulder caps are omitted and the wrapper is developed



7749

LADIES' FIVE-GORED PETTICOAT OR SLIP SKIRT (IN SWEEP, SHORT SWEEP OR ROUND LENGTH AND WITH AN INVERTED BOX PLAIT AT THE BACK; WITH A DUST RUFFLE AND A GATHERED CIRCULAR FLOUNCE EITHER BUTTONED OR SEWED ON). For description see page 281.



7730

LADIES' WRAPPER WITH POMPADOUR YOKE (WITH HIGH OR DUTCH SQUARE NECK AND FULL-LENGTH OR ELBOW BISHOP SLEEVES AND WITH OR WITHOUT SHOULDER CAPS AND STAY LINING). For description see this page.



7730

without trimming of any kind. The wrapper is mounted on a fitted hip-length stay lining. The yoke is included in the shoulder seams, and the wrapper portions, which are fitted by under-arm and shoulder seams, are gathered at the upper edges front and back and attached to the lower edges of the yoke. A back-closing standing collar is used when the garment is cut with high neck, otherwise the upper portions of the yoke and lining may be cut away in the Dutch square outline. Two styles of sleeve are provided. One is a full-length bishop sleeve gathered at the upper and lower edges and finished by a band cuff, and the other is a one-seamed elbow sleeve, gathered into the armhole, and having the lower edge gathered into a narrow band and finished with a frill of lace. The lower edge of the wrapper is hemmed or faced, and it fastens down the front by means of hooks and eyes or buttons and buttonholes.

7749

Taffeta, albatross, flannel, cashmere, nun's veiling, challis, outing flannel, ladies' cloth or washable material may be used to develop this design, and ribbon, lace, insertion, embroidery or braid may be used to trim. If a more elaborate garment is required the wrapper may be made of China silk, the yoke and sleeve caps being of satin overlaid with all-over lace or embroidery. The lower edge of the wrapper may be trimmed with bands of insertion, and ribbon ties may be used at the waistline. Accordion-plaited chiffon or China silk ruffling may be used to



7743

7743

LADIES' BATH ROBE OR WRAPPER.
For description see this page.

edge the caps, and either a ruffle of lace or frills of chiffon may be used for the elbow sleeves. The loose fronts of the wrapper may be confined at the waistline by ribbon girdles. A figure view on page 250 shows a different development.

Pattern No. 7730 is cut in seven sizes, for ladies from thirty-two to forty-four inches bust measure, and costs 20 cents. The thirty-six-inch-bust size requires nine and one-quarter yards of material twenty-seven inches wide; six and five-eighths yards thirty-six inches, or five and three-quarters yards forty-four inches. As represented in front view, eight and seven-eighths yards of twenty-seven-inch material were used, with three-quarters of a yard of twenty-inch silk, two and one-eighth yards of lace edging for frills, and three and three-eighths yards of narrow lace appliqué to trim. As in back view, nine and one-quarter yards of twenty-seven-inch material were used, with one and one-eighth yards of twenty-inch silk and three yards of narrow lace appliqué to trim.

No. 7743.—LADIES' BATH ROBE OR WRAPPER.

For illustration see this page.

This comfortable and attractive bath robe is made of scarlet eiderdown and is trimmed with novelty silk. It is confined at the waist by a tasseled cord, and is of such design that it may be developed more elaborately in a pretty lounging robe or wrapper.

The garment is fitted by centre-back, side-back, under-arm and shoulder seams. The fronts are loose, but may be confined by a ribbon girdle or a cord. The neck edge is finished with a one-piece shaped collar, and the sleeve is a one-seamed model with the fulness at the upper edge disposed in gathers. The lower edge is finished with a band of trimming simulating a cuff. The right side of the garment overlaps the left and the fastening is by means of

buttons and loops or hooks and eyes. The forward edges of the fronts and the lower edge of the wrapper may be faced. Although not supplied with the pattern, pockets may be made in the fronts of the garment if desired.

Eiderdown cloth, flannel, ladies' cloth, outing flannel, wadded China silk, zanani, cashmere, terry or blanketing may be used to develop this design, and plain silk, velvet, cloth, ribbon, satin or novelty goods may be used for the band trimming. A very handsome garment may be made from this pattern by using quilted or wadded China silk, which may be elaborately decorated with hand-embroidered flowers in the Japanese style. Plain velvet may be used to face the collar, wrapper fronts and cuffs, and the cord and tassels will give just the correct finish. When made of fine wool goods the robe may be lined throughout with silk.

Pattern No. 7743 is cut in seven sizes, for ladies from thirty-two to forty-four inches bust measure, and costs 20 cents. The thirty-six-inch-bust size requires ten and one-eighth yards of material twenty-seven inches wide; seven yards thirty-six inches, or five and one-half yards forty-four inches. As represented, one and seven-eighths yards of twenty-inch silk were used and one cord girdle.

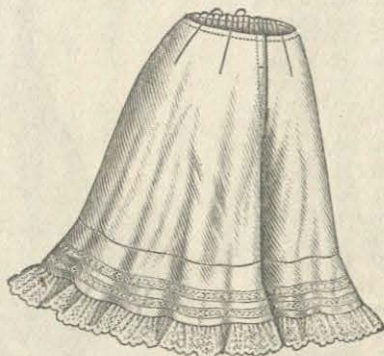
No. 7758.—LADIES' OPEN DRAWERS.

For illustration see this page.

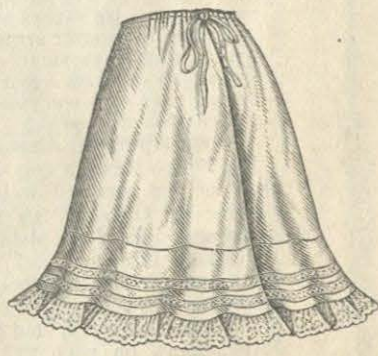
White cambric, lace and insertion are the materials used to develop the garment here pictured. This garment is especially adaptable to stout figures, on account of the darts over the hips and the fulness in the back, which may be regulated to suit the figure. The width of the garment at the lower edge of each leg renders it most comfortable for summer wear. If desired, the circular flounces may be omitted, and straight flounces gathered at the upper edge may be attached to the lower edges of the drawers legs. Ruffles of lace, cambric or embroidery may be attached to the lower edges of the straight flounces as well as the circular ones, and a row of beading or insertion may conceal the joining of the flounces to the drawers legs.

The drawers are fitted by inside leg seams, the fulness of the material over the hips being disposed in six darts, three on each side. Circular flounces are attached to the lower edge of each drawers leg, and a casing is attached to the under side of the upper edge of the garment, drawing-strings being inserted to regulate the fulness of the garment to the figure.

Cambric, longcloth, muslin, nainsook, dimity, batiste, lawn or China silk may be used to develop this design, and lace, embroidery, beading, insertion or ribbon may be used to trim. If due allowance be made on the width the circular flounces may be decorated with tucks. The drawers portion may be made of muslin and the flounces of cambric or nainsook.



7758



7758

LADIES' OPEN DRAWERS (WITH CIRCULAR UMBRELLA FLOUNCE).
For description see this page.

Pattern No. 7758 is cut in nine sizes, for ladies from twenty to thirty-six inches waist measure, corresponding to thirty-seven to sixty and one-half inches hip measure, and costs fifteen cents. The twenty-four-inch-waist size, corresponding to the forty-two-inch-hip size, requires two and three-eighths yards of cambric thirty-six inches wide, with five and one-eighth yards of lace edging and six and one-half yards of insertion to trim.



STANDARD FASHIONS FOR YOUNG PEOPLE

125^F—MISSES' TOILETTE.

For illustration see this page.

No. 7689, Girls' and Misses' Muff and Gored Collarette, and No. 7649, Misses' Costume (consisting of a shirt waist in "Gibson" style, with Duchess closing and with or without lining, and a seven-gored skirt, with a circular flounce, and with an inverted box plait at the back).—Royal blue corduroy is the material of which this handsome costume is made, and the collarette and muff are of stone marten, the collarette being trimmed with stone marten tails.

Muff and Collarette Pattern No. 7689 is cut in five sizes, for girls and misses from three to fifteen years of age, and costs 10 cents. Costume Pattern No. 7649, which is cut in five sizes, is for misses who are from thirteen to seventeen years of age, and costs 20 cents.

126^F—GIRLS' DRESS (WITH ATTACHED SKIRT).

For illustration see page 285.

No. 7709.—Pongee-colored French flannel in combination with light blue taffeta is used for this picturesque little frock. The fancy straps and the cuffs are decorated with narrow brown velvet and French knots in brown silk.

Dress Pattern No. 7709 is shown in entirely different development on page 296, and details, with measurements for quantity of material required, etc., will be found in the accompanying garment description. It is cut in eight sizes, for girls who are from five to twelve years of age, and costs 20 cents.

127^F—MISSES' COSTUME (CONSISTING OF A SHIRT WAIST WITH TABBED OR PLAIN COLLAR AND WITH OR WITHOUT STRAPS AND LINING, AND A NINE-GORED SKIRT TUCKED AT THE SIDE SEAMS AND WITH A SIDE PLAITS AT THE LOWER PART OF EACH, AND AN INVERTED BOX PLAITS AT THE BACK).

For illustration see page 285.

No. 7735.—Russian gray wool taffeta is used for the pictured waist and plaid zibeline for the skirt, the waist having straps and cuffs of the plaid material.

Costume Pattern No. 7735 is cut in five sizes, for misses from thirteen to seventeen years of age, and costs 20 cents. It is again pictured, but in different development, on page 292; details of construction, measurements for quantity of material required, etc., are given in the accompanying garment description.

128^F—LITTLE GIRLS' FRENCH DRESS (WITH OR WITHOUT SHOULDER FRILLS AND STRAPS).

For illustration see page 285.

No. 7715.—This pretty dress is made as pictured of flowered blue challis, and is



E.L.

125^F

No. 7689, GIRLS' AND MISSES' MUFF AND COLLARETTE
AND No. 7649, MISSES' COSTUME
For description see this page



126 F

127 F

128 F

129 F

130 F

No. 7709, GIRLS' DRESS No. 7735, MISSES' COSTUME No. 7715, LITTLE GIRLS' DRESS No. 7668, GIRLS' DRESS No. 7733, MISSES' COSTUME

JANUARY, 1903

FOR DESCRIPTIONS SEE PAGES 284 AND 287

THE DESIGNER



131 F
No. 7744, MISSES' AND
GIRLS' COAT

132 F
No. 7723, CHILDREN'S
COAT

133 F
No. 7731, MISSES'
COSTUME

134 F
No. 7736, CHILDREN'S
COAT

135 F
No. 7740, GIRLS'
COAT

THE DESIGNER

FOR DESCRIPTIONS SEE PAGES 287 AND 288
286

JANUARY, 1903

daintily trimmed with blue ribbon. It is illustrated in entirely different development on page 297, and details of construction, measurements, etc., required for making the garment are furnished in the accompanying garment description.

129^F—GIRLS' BLOUSE DRESS IN DROP-YOKE EFFECT (WITH HIGH OR DUTCH ROUND NECK, FULL OR THREE-QUARTER-LENGTH BISHOP SLEEVES, AND ATTACHED THREE-PIECE SKIRT).

For illustration see page 285.

No. 7668.—Old rose striped taffeta is used for this attractive dress. The yoke and sleeve caps are made of all-over lace, and lace insertion to match trims the cuffs. The yoke, etc., are lined with white silk.

Dress Pattern No. 7668, which is cut in eight sizes, is for girls who are from five to twelve years of age, and costs 20 cents.

130^F—MISSES' COSTUME (CONSISTING OF A WAIST WITH HIGH OR SQUARE-NECKED YOKE WITH OR WITHOUT DROP-SHOULDER FINISH AND FULL-LENGTH OR ELBOW BISHOP SLEEVES, AND A FIVE-GORED FLARE SKIRT WITH AN INVERTED BOX PLAIT OR GATHERS AT THE BACK AND WITH OR WITHOUT THE RUFFLES).

For illustration see page 285.

No. 7733.—This tasteful dress for a young girl is made of gray albatross and has a yoke of very light pink tucked Liberty silk. The trimming consists of gray silk appliqué laid over gray velvet.

Costume Pattern No. 7733 is cut in five sizes, for misses from thirteen to seventeen years of age, and costs 20 cents. It is again pictured, but in different development, on page 292, and details, measurements for quantity of material required for the making of the garment, also mention of some of the fabrics and trimmings suitable for the design, are given under the accompanying garment description.

131^F—MISSES' AND GIRLS' DOUBLE-BREASTED BOX COAT (IN TWO LENGTHS; WITH OR WITHOUT CAPE).

For illustration see page 286.

No. 7744.—The pictured coat is made of dark blue chevrot and has no decoration save rows of stitching. It is closed with large buttons of polished horn, and in this particular instance is made in short three-quarter length, and the cape is used. It is shown in different development on page 290, and is described in detail, with measurements for the quantity of material required for the

making of the garment and mention of some fabrics appropriate for its development, on the same page.

Coat Pattern No. 7744 is cut in eight sizes, for misses and girls from ten to seventeen years of age, and costs 20 cents.

132^F—CHILDREN'S DOUBLE-BREASTED LONG BOX COAT (WITH OR WITHOUT EPAULET-BRETELLES AND CUFFS).

For illustration see page 286.

No. 7723.—Brown-and-scarlet flecked coating and plain brown velvet are combined for this stylish coat, the straps of which are made of light écu silk braided with brown.

Coat Pattern No. 7723 is shown in different development on page 291, and on page 292, under the accompanying garment description, are given measurements for the quantity of material required for the making of the garment, also mention of some of the fabrics and trimmings appropriate for the effective development of the design. It is cut in seven sizes, for children from one to seven years of age, and costs 15 cents.

133^F—MISSES' COSTUME (CONSISTING OF A BLOUSE JACKET WITH TWO STYLES OF CLOSING, AND WITH OR WITHOUT CAPE AND LONG OR SHORT PEPLUM; A SEVEN-GORED SKIRT WITH A SIDE PLAIT AT THE LOWER PART OF EACH SIDE SEAM, AND AN INVERTED BOX PLAIT AT THE BACK).

For illustration see page 286.

No. 7731.—This stylish costume is made of hunter's green cloth and green-and-white velvet and is trimmed with bands of sable.

Costume Pattern No. 7731 is shown in different development on page 293, and under the garment description are given details, measurements for the quantity of material required for the making of the garment, also mention of some fabrics appropriate for its development.

It is cut in five sizes, for misses from thirteen to seventeen years, and costs 20 cents.

134^F—CHILDREN'S RUSSIAN LONG COAT.

For illustration see page 286.

No. 7736.—Black velvet is used for this very handsome coat for a little girl. The rolling collar is made of squirrel fur, and bands of fur trim the side closing and the wristbands. The belt is held where the ends cross with an odd and handsome buckle of cut steel.



136^F

No. 7739, MISSES' BLOUSE JACKET
For description see page 288



137F
No. 7717, GIRLS' DRESS

138F
No. 7710, MISSES' COSTUME

For descriptions see this page, also page 289

Coat Pattern No. 7736 is shown in different development on page 290, and is accompanied by a detailed description, with measurements, etc. It is cut in eight sizes, for children from two to nine years of age, and costs 15 cents.

135F—GIRLS' DOUBLE-BREASTED BOX-PLAITED LONG COAT (WITH OR WITHOUT CAPE).

For illustration see page 286.

No. 7740.—Gray-and-white bouclé is used for this stylish and comfortable coat. The belt is made of gray leather and is held where it crosses in front by an oval silver buckle. Cloth buttons with silver rims are used for fastening the double-breasted fronts.

Coat Pattern No. 7740 is cut in nine sizes, for girls from four to twelve years of age, and costs 20 cents. It is shown again on page 291, and under the accompanying garment description are given measurements for quantity of material required for the making of the garment, also mention of a few of the fabrics and trimmings which will be found suitable for its tasteful and effective development.

136F—MISSES' BLOUSE JACKET (WITH TWO STYLES OF COLLAR AND WITH OR WITHOUT SHOULDER CAPS OR PEPLUM).

For illustration see page 287.

No. 7739.—Blue-and-gray striped zibeline and plain blue velvet are used for the pictured jacket. The trimming consists of appliqué of white silk outlined with blue cord, blue cord drop ornaments and bands of squirrel fur. The combination of the white silk and the blue cord forms a very novel and effective development for the shoulder and

collar straps. In this particular development both the shoulder caps and the peplum are employed.

Jacket Pattern No. 7739 is again pictured on page 291, and under the accompanying garment description are given details of construction, measurements for the quantity of material required for the making of the garment, also mention of some of the fabrics and trimmings appropriate for the effective development of the design. It is cut in five sizes, for misses who are from thirteen to seventeen years of age, and costs, in any size, 20 cents.

137F—GIRLS' BOX-PLAITED DRESS (CLOSED UNDER THE PLAITS AT THE LEFT SIDE, WITH THE BODY AND SKIRT IN ONE AND WITH OR WITHOUT STRAPS).

For illustration see this page.

No. 7717.—Dark red silk-finished mohair is the material selected for this pretty dress, the collar, straps and belt, which are made of white taffeta, being stitched with dark red silk.

Dress Pattern No. 7717 is again pictured on page 294, and the accompanying garment description supplies details of construction, with measurements for the quantity of material



139F
No. 7686, LITTLE GIRLS' BLOUSE DRESS
For description see page 289

required, etc. It is cut in nine sizes, for girls from four to twelve years of age, and costs 20 cents.

138^F—MISSES' COSTUME (CONSISTING OF A WAIST WITH OR WITHOUT BERTHA AND STRAPS, AND A THREE-PIECE SKIRT WITH AN INVERTED BOX PLAID AT THE BACK AND WITH A GRADUATED CIRCULAR FLOUNCE TUCKED IN SLOT EFFECT, FROM BENEATH WHICH THE SKIRT MAY BE CUT AWAY).

For illustration see page 288.

No. 7710.—Dark blue serge and blue velvet are combined for the pictured costume. Dark blue cord ornaments and stitching in white silk are the only decorations employed.

Costume Pattern No. 7710, which is again pictured on page 293 and fully described on page 294, is cut in five sizes, for misses from thirteen to seventeen years of age, and costs 20 cents.

139^F—LITTLE GIRLS' BLOUSE DRESS (WITH BODY TUCKED IN SLOT EFFECT, AND WITH AN ATTACHED GATHERED CIRCULAR SKIRT TUCKED AT THE LOWER EDGE).

For illustration see page 288.

No. 7686.—Scarlet-and-white plaided serge and plain scarlet taffeta are used for this pretty little dress, which is cut in eight sizes, for little girls from three to ten years of age, and costs 15 cents.

140^F—GIRLS' DRESS (WITH ATTACHED FULL SKIRT AND WITH OR WITHOUT GUILPE OR LINING).

For illustration see this page.

No. 7729.—The pictured dress is made of gray French flannel with yoke and sleeve puffs of old



140^F

No. 7729, GIRLS' DRESS
For description see this page



E-I-O

E-I-R

141^F
No. 7740, GIRLS' COAT

142^F
No. 7675, CHILDREN'S COAT

For descriptions see this page

rose taffeta, and trimming of old rose velvet appliqué. Dress Pattern No. 7729 is again pictured on page 296, and under the accompanying garment description are supplied details, measurements, etc. It is cut in eight sizes, for girls from five to twelve years of age, and costs 20 cents.

141^F—GIRLS' DOUBLE-BREADED BOX-PLAIED LONG COAT (WITH OR WITHOUT CAPE).

For illustration see this page.

No. 7740.—Dark red tweed is used for this handsome coat, another view of which appears on page 291, while under the accompanying garment description are given details of construction, measurements for the quantity of material required for the making of the garment, also mention of some of the fabrics and trimmings appropriate for the effective development of the design.

Coat Pattern No. 7740, which is cut in nine sizes, is designed especially for little girls who are from four to twelve years of age, and costs 20 cents.

142^E—CHILDREN'S LONG COAT (WITH YOKE BACK AND WITH OR WITHOUT THE TABS).

For illustration see this page.

No. 7675.—Royal blue velvet is the material selected for this pretty garment and bands of beaver supply the very effective trimming. This design is also appropriate for much simpler development in cloth, bouclé, serge, cheviot or ladies' cloth, with rows of stitching or braid for decoration.

Coat Pattern No. 7675 is cut in seven sizes, for children from two to eight years of age, and costs 15 cents.



7744



7744

MISSES' AND GIRLS' DOUBLE-BREASTED BOX COAT (IN TWO LENGTHS; WITH OR WITHOUT CAPE). For description see this page.

used to develop this design, and braid, fur, gimp, galloon or machine stitching would be suitable for trimming. A figure view on page 286 shows a different development. Pattern No. 7744 is cut in eight sizes, for misses and girls from ten to seventeen years of age, and costs 20 cents.



7736

CHILDREN'S RUSSIAN LONG COAT. For description see this page.



7736



No. 7744.—MISSES' AND GIRLS' DOUBLE-BREASTED BOX COAT. For illustration see this page.

This stylish coat is made of light tan kersey and the free edges are finished with machine stitching. The small view depicts the construction of the garment without cape and cuffs, and in hip length.

The coat is fitted by shoulder and under-arm seams, the latter being left open for a short distance above the lower edge. The upper portions of the fronts form revers which meet the two-piece rolling collar in notches. The collar is covered with a one-piece facing, and the sleeve is a two-seamed model, bell shaped at the lower edge and finished with a one-piece turn-up cuff. The pattern provides a one-piece circular cape, which may be attached beneath the rolling collar. The coat closes in double-breasted fashion, the right front overlapping the left and the fastening made by means of buttons and buttonholes. It may be made in short three-quarter or hip length.

Cheviot, tweed, kersey, melton, chinchilla, double-faced cloaking or broadcloth may be used to develop this design, and braid, fur, gimp, galloon or machine stitching would be suitable for trimming.

The fifteen-year size requires, for longer length, six and seven-eighths yards of material twenty inches wide, or two and five-eighths yards fifty-four inches. For shorter length, five and seven-eighths yards twenty inches, or two and one-quarter yards of material fifty-four inches wide.

No. 7736.—CHILDREN'S RUSSIAN LONG COAT. For illustration see this page.

A very stylish and pretty little coat is here pictured. It is made of scarlet covert cloth and is effectively trimmed with very wide black fancy braid.

The garment is fitted by under-arm and shoulder seams, both back and fronts of the material hanging loose, and with but very slight fullness, which is confined at the waist by a belt.

Two shaped straps are attached to the under-arm seams at the waist-line, and the belt slipped through them and fastened in front by means of a button and buttonhole, a buckle or hooks and eyes. A one-piece turn-over collar finishes the neck edge, and the sleeve is a one-seamed blouse model gathered into the armhole. The fulness at the lower edge is also gathered and a band cuff is attached. The coat closes in double-breasted fashion, the right side overlapping the left and the fastening being by means of buttons and buttonholes or hooks and eyes invisibly placed.

Broadcloth, covert cloth, cheviot, tweed, kersey, velvet, homespun, silk or plush may be used to develop this design, and braid, gimp, fur, appliqué lace or embroidered band trimming may be used to decorate.

A figure view on page 286 shows a different development of the model.

Pattern No. 7736 is cut in eight sizes, for children from two to nine years of age, and costs 15 cents. The five-year size requires three and three-eighths yards of material twenty-seven inches wide, or one and five-eighths yards of material fifty-four inches wide. As represented, four and five-eighths yards of wide braid were used to trim.

No. 7746.—GIRLS' DOUBLE-BREASTED LONG COAT. For illustration see this page.

This stylish coat is made of sage green kersey and the free edges are stitched. The small view shows the construction of the coat without capes and pocket laps. The coat is fitted by centre-back, side-back and shoulder seams. Extensions are cut at the lower part of the centre and side-back seams and are arranged to form inverted box plaits. The sleeve is a one-seamed model gathered into the armhole. The fulness at the lower edge is drawn to



7746



7746

GIRLS' DOUBLE-BREASTED LONG COAT (WITH AN INVERTED BOX PLAIT AT THE LOWER PART OF EACH BACK SEAM AND WITH OR WITHOUT DOUBLE OR SINGLE CAPE).

For description see this page.

the back of the arm and disposed in gathers. A plain band finishes the wrist edge of the sleeve and a one-piece turn-up cuff is attached to the lower edge of the band. Pocket laps are attached to the fronts of the coat and pockets may be inserted beneath them if desired, or the laps may be omitted. The pattern provides double capes, shaped at the lower edges. One or both of the capes may be omitted. A one-piece turn-over collar finishes the neck edge, and the coat closes in double-breasted fashion, the right front overlapping the left and the fastening being made by means of buttons and buttonholes or braid frogs.

Kersey, melton, tweed, cheviot, chinchilla, beaver, covert cloth, velvet or plush may be used to develop this design, and braid, gimp, fur, galloon or appliqué lace may be used for trimming the garment.

Pattern No. 7746 is cut in nine sizes, for girls from four to twelve years of age, and costs 20 cents. The nine-year size requires six and seven-eighths yards of material twenty inches

wide, or two and five-eighths yards of material fifty-four inches in width.

No. 7740.—GIRLS' DOUBLE-BREASTED BOX-PLAITED LONG COAT.

For illustration see this page.

This pretty coat is made of dark blue-gray zibeline, the collar and cuffs being of dark blue velvet. The small view depicts the garment without the cape.

The coat is fitted by under-arm and shoulder seams, the fulness of the material in the back being laid in two box plaits, which are stitched down to the waistline, thence hang loose to the lower edge of the garment. The fronts of the garment are box plaited to correspond with the back and a belt encircles the waist, being confined at the under-arm seams by small strap pieces. The sleeve is a one-seamed model gathered in to the armhole. The fulness at the lower edge is gathered and a one-piece

GIRLS' DOUBLE-BREASTED BOX-PLAITED LONG COAT (WITH OR WITHOUT CAPE). For description see this page.

flare cuff is attached. The pattern provides a deep circular cape, which may be omitted. When used it is attached to the neck edge of the garment beneath the rolling collar. The lower edge of the garment is finished with a hem or facing and it closes in double-breasted fashion, the right front overlapping the left and the fastening being made by means of buttons and buttonholes.

Zibeline, cheviot, tweed, melton, broadcloth, covert cloth, kersey, velvet or velour du Nord may be used to develop this design, and braid, fur, gimp, appliqué embroidery or lace may be used to trim. Figure views on pages 286 and 289 show different developments.

Pattern No.

7740 is cut in nine sizes, for girls from four to twelve years of age, and costs 20 cents. The nine-year size requires six and five-eighths yards of material twenty inches wide; three and one-quarter yards forty-four inches, or two and seven-eighths yards fifty-four inches. As represented, two and seven-eighths yards of fifty-four-inch material were used, with one-half yard of velvet twenty inches wide.



7739

No. 7739.—MISSSES' BLOUSE JACKET.

For illustration see this page.

This handsome jacket is made of Scotch cheviot and is trimmed with braid. The small view shows the garment without the shoulder caps and peplum and with a turn-down collar.

The jacket is fitted by under-arm and shoulder seams. The fulness at the lower edge of the blouse fronts is disposed in two backward-turning plaits. The sleeve is a one-seamed blouse model with the fulness at the wrist arranged in a box plait and single plaits at the back of the arm.

The cuff which finishes the lower edge of the sleeve is a one-piece flare model, and the pattern provides two styles of collar, either of which may be used. One is a one-piece turn-down model and the other is a standing collar extending into long tabs. Double caps may be attached to the shoulders of the garment, the joining being concealed by the straps. Both caps and straps may be omitted. The peplum is in two portions, with the fulness at the back disposed in single forward-turning plaits. It is attached to the lower edges of the body portions, a belt concealing the joining, or the peplum may be dispensed with and the jacket finished with a belt. The closing of the garment is made down the front, the fastening being effected by means of hooks and eyes invisibly placed. Fancy cord loops and olives may be used, if preferred.



7739

MISSSES' BLOUSE JACKET (WITH TWO STYLES OF COLLAR AND WITH OR WITHOUT THE SHOULDER CAPS OR THE PEPLUM). For description see this page.



7723

CHILDREN'S DOUBLE-BREASTED LONG BOX COAT (WITH OR WITHOUT EPAULET-BRETTELES AND CUFFS). For description see page 292.



7723



7735

MISSES' COSTUME (CONSISTING OF A SHIRT WAIST WITH TABBED OR PLAIN COLLAR AND WITH OR WITHOUT STRAPS AND BODY LINING, AND A NINE-GORED SKIRT TUCKED AT THE SIDE SEAMS AND WITH A SIDE PLAIT AT THE LOWER PART OF EACH AND AN INVERTED BOX PLAIT AT THE BACK).

For description see this page.

For description see this page. misses from thirteen to seventeen years of age, and costs 20 cents. The fifteen-year size requires four and three-eighths yards of material which measures twenty inches in width; two and one-eighth yards forty-four inches, or one and three-quarters yards of material which measures fifty-four inches in width. As represented, five and one-eighth yards of braid were used to trim.

No. 7723.—CHILDREN'S DOUBLE-BREADED LONG BOX COAT.

For illustration see page 291.

This stylish little coat is made of light tan box cloth, the collar, epaulets, straps and cuffs being of dark brown velvet. The small view shows the garment without epaulet-bretelles and cuffs.

The coat is fitted by under-arm and shoulder seams, the former being left open for a short distance above the lower edge. The two-seamed sleeve is gathered into the armhole and finished at the wrist by a one-piece, turn-up cuff. A one-piece rolling collar finishes the neck edge, and bretelle-epaulets, which may be omitted, are attached to the coat, their joining being concealed beneath shaped strap pieces which form tabs in front. The coat closes in double-breasted fashion, the right front overlapping the left and the fastening being by means of buttons and buttonholes.

Venetian cloth, broadcloth, kersey, melton, velvet, corduroy, panne, satin duchesse or bengaline may be used to develop this design, and braid, fur, gimp, appliqué lace, insertion or embroidery are appropriate for decorating. A figure view on page 286 shows a different development.

Pattern No. 7723 is cut in seven sizes, for children from one to seven years of age, and costs 15 cents. The five-year size requires four



7735

Cheviot, tweed, serge, melton, kersey, broadcloth, chinchilla, velvet, plush or panne may be used to develop this design, and fur, braid, appliqué lace, embroidery or galloon would be appropriate to decorate.

A figure view on page 287 shows an entirely different development of this very graceful model.

Pattern No. 7739 is cut in five sizes, for

yards of material twenty inches wide, or one and one-half yards fifty-four inches. As represented, one and one-quarter yards of fifty-four-inch cloth were used, with one and one-eighth yards of velvet twenty inches wide.

No. 7735.—MISSES' COSTUME.

For illustration see this page.

The large front view of this stylish costume shows it made of plain brown serge and ornamented with stitched tabbed collar and straps. The back view depicts the skirt made of plaid cheviot and the waist of green ladies' cloth. The small front view shows the dress without the tabbed collar and straps.

The waist is mounted on a fitted lining. The back of the material is slightly shirred at the waistline, and the fronts are laid in two forward-turning tucks which are discontinued at yoke depth and the fulness below the waistline disposed in shirring. The forward edges of the fronts are arranged to form

the duchess closing, and shaped straps may be used to decorate the front and back of the waist, and to conceal the shoulder seams. The neck edge is finished with a narrow band, and the collar may be made plain or with a tab at the front. The sleeve is a one-seamed bishop model gathered into the armhole. The fulness at the lower edge is gathered and a straight cuff is attached, the latter fastening on the inside of the arm with buttons and buttonholes. The skirt is a nine-gored model with the seams arranged in kilt effect. The extra fulness at the back is disposed in an inverted box plait. A narrow belt finishes the upper edge of the garment and the placket closing occurs at the back.

Brilliantine, serge, cheviot, Irish tweed, poplin, homespun, drap d'été, drap de satin, plaid cheviot, flannel or granite cloth may be used to develop this design, and galloon, gimp, machine stitching or braid may be used to trim.

A figure view on page 285 shows a different development.

Pattern No. 7735 is cut in five sizes, for misses from thirteen to seventeen years of age, and costs 20 cents. The fifteen-year size requires eleven and seven-eighths yards of twenty-inch material, or four yards fifty-four inches. As represented in the back view, one and five-eighths yards of forty-four-inch plain material were used, with three and seven-eighths yards of plaid material forty-four inches wide.



7733



7733

MISSES' COSTUME (CONSISTING OF A WAIST WITH HIGH OR SQUARE-NECKED YOKE WITH OR WITHOUT DROP-SHOULDER FINISH AND FULL-LENGTH OR ELBOW BISHOP SLEEVES, AND A FIVE-GORED FLARE SKIRT WITH AN INVERTED BOX PLAIT OR GATHERS AT THE BACK AND WITH OR WITHOUT THE RUFFLES). For description see page 293.

No. 7733.—MISSSES' COSTUME.

For illustration see page 292.

The large front and small back view of this pretty dress show it made of light blue surah trimmed with lace and insertion. In the front view the neck is low, the waist supported on the shoulders by straps, and the sleeves are in elbow length. The back view depicts the waist with square-necked yoke in drop-shoulder finish and with the skirt gathered instead of box plaited. The large back view shows the costume made of green cloth combined with velvet. In this instance the waist is made with high neck and full-length sleeves, and the skirt, without the flounces, is finished with an inverted box plait at the back.

The waist is mounted on a fitted lining faced to yoke depth back and front. The full front and backs of the material are tucked to a short distance below the upper edge and the fulness at the waistline is disposed in shirring. When a high neck is desired the neck edge is finished with a standing collar, otherwise the lining and yoke facing may be cut away to square-neck outline. Ruffles of silk, chiffon or lace may be used to outline the yoke. The pattern provides two styles of sleeve, either of which may be used. One is a one-seamed bishop model mounted on a two-seamed lining. The upper and lower edges are gathered, the latter being finished by a band cuff. The second sleeve is an elbow bishop model, gathered into the armhole, or having the upper portion cut away to cap depth to show the arm. The lower edge of the elbow sleeve is gathered and finished with a frill of lace. The waist closes at the back by means of hooks and eyes. The skirt is a five-gored model with the fulness at the upper edge disposed in an inverted box plait or gathers, as preferred. Ruffles may be attached to the flare skirt, or it may be plainly completed. A narrow belt finishes its upper edge and the placket closing occurs at the back.

Cashmere, nun's veiling, serge, henrietta, drap d'été, drap de satin, homespun, China silk, foulard or surah may be used to develop this design, and braid, gimp, ribbon, appliqué embroidery, lace or insertion may be used to trim.

A figure view on page 285 shows a different development.

Pattern No. 7733 is cut in five sizes, for misses from thirteen to seventeen years of age, and costs 20 cents. The fifteen-year size requires, with ruffles, twelve yards of material twenty inches wide; seven and one-quarter yards thirty-six inches, or five and seven-eighths yards forty-four



7710

7710

MISSSES' COSTUME (CONSISTING OF A WAIST WITH OR WITHOUT BERTHA AND STRAPS, AND A THREE-PIECE SKIRT WITH AN INVERTED BOX PLAITS AT THE BACK AND WITH A GRADUATED CIRCULAR FLOUNCE TUCKED IN SLOT EFFECT, FROM BENEATH WHICH THE SKIRT MAY BE CUT AWAY). For description see page 294.

No. 7731.—MISSSES' COSTUME.

For illustration see this page.

Light brown drap d'été is the material chosen to make this attractive costume. The collar and cuffs are of dark brown velvet and the entire suit is ornamented with stitching in white silk. The small views depict the costume without the shoulder cape and with short peplum, and the jacket fronts closed in double-breasted fashion.

The jacket is fitted by under-arm and shoulder seams, the fulness at the lower edges of the fronts being shirred. The forward edges of the fronts of the jacket may be turned back to the waistline in revers style, or the right front may overlap the left. The sleeve is a two-seamed model, gathered into the armhole and finished at the wrist by a one-piece turn-up cuff. The peplum, which may be cut in either of two lengths or omitted altogether, is in two pieces united by a centre-back seam. The fulness at the back is disposed in an inverted box plait, and the upper edge is attached to the lower edges of the body portions, a belt concealing the joining. The pattern provides a one-piece shoulder cape, which may be omitted. The neck edge of the jacket is finished with a standing collar ornamented by a turn-down piece. The skirt is a seven-gored model with extensions cut at the seam edges of the lower part of the side and front gores. These extensions are arranged in single plaits, and the fulness

7731

at the back is disposed in an inverted box plait. A narrow belt finishes the upper edge of the skirt and the placket closing is made at the back.

Serge, cheviot, tweed, diagonal, zibeline, ladies' cloth, drap d'été, cravenette or novelty goods may be used to develop this design, and braid, gimp, galloon, machine stitching or appliqué embroidery may be used to trim.

A figure view on page 286 shows a different development.

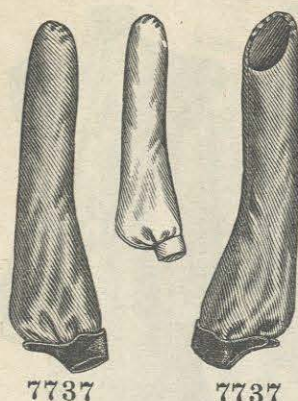
Pattern No. 7731 is cut in five sizes, for misses from thirteen to seventeen years of age, and costs 20 cents. The fifteen-year size requires ten and one-half yards of material twenty-two inches wide; five yards forty-four inches, or four yards of material fifty-four inches wide.



7731

MISSSES' COSTUME (CONSISTING OF A BLOUSE JACKET WITH TWO STYLES OF CLOSING AND WITH OR WITHOUT CAPE AND LONG OR SHORT PEPLUM, A SEVEN-GORED SKIRT WITH A SIDE PLAITS AT THE LOWER PART OF EACH SIDE SEAM AND AN INVERTED BOX PLAITS AT THE BACK).

For description see this page.



7737
7737
 MISSES' AND GIRLS' BISHOP SLEEVE
 (WITH OR WITHOUT THE CUFF;
 FOR COATS, JACKETS, ETC.).
 For description see this page.

lining, and is tucked from the shoulder to a short distance below the elbow, thence the fulness forms a puff. The lower edge of the sleeve is gathered and sewed to the lining, which is covered to simulate a cuff. A standing collar finishes the neck edge and is ornamented by a shaped collar piece. Bertha frills and shaped straps are attached to the upper portions of the front and backs of the waist, and the closing of the garment occurs down the centre of the back and is effected by means of hooks and eyes or buttons and buttonholes.

The skirt is a three-piece model, fitted over the hips by darts, the extra fulness at the back being disposed in an inverted box plait, stitched down to a short distance from the upper edge. A graduated circular flounce tucked in slot effect may be attached to the lower part of the skirt. A narrow belt finishes the upper edge of the garment, and the placket closing occurs in the back.

Serge, cheviot, tweed, drap d'été, drap de satin, Venetian cloth, homespun, foulard or novelty goods may be used to develop this design, and braid, gimp, ribbon, galloon, appliqué lace, insertion or embroidery may be used to decorate.

A figure view on page 288 shows a different development. Pattern No. 7710 is cut in five sizes, for misses from thirteen to seventeen years of age, and costs 20 cents. The fifteen-year size requires eleven and five-eighths yards of twenty-inch material. As represented, six and one-quarter yards of material forty-four inches wide were used, with one and five-eighths yards of silk twenty inches wide and six and seven-eighths yards of appliqué lace.

No. 7737.—MISSES' AND GIRLS' BISHOP SLEEVE.
 For illustration see this page.

This stylish sleeve will be found suitable for jackets or for long or short coats. It is made as pictured of plain blue kersey, the cuffs being of dark blue velvet. The small view shows the sleeve with a wristband.

The sleeve is a one-seamed model, with the fulness at the upper and lower edges disposed in gathers. To it is attached the plain band cuff, and to this in turn is sewed the one-piece shaped turn-up cuff. The turn-up cuff may be omitted.

Kersey, cheviot, tweed, velvet, plush, velour, silk, satin, flannel or any desirable material may be used to develop this design, with fur, braid, gimp, appliqué embroidery or lace to trim.

Pattern No. 7737 is cut in eight sizes, for misses and girls from two to sixteen years of age, and costs 10 cents. The fourteen-year size requires one and three-quarters yards of twenty-inch material, or three-quarters of a yard fifty-four inches. As represented, three-quarters of a yard of fifty-four-inch cloth were used, with three-eighths of yard of twenty-inch velvet.

No. 7717.—GIRLS' BOX-PLAIED DRESS.
 For illustration see this page.

This pretty dress, as pictured, is made of silver-green cashmere and is decorated with

No. 7710.—MISSES' COSTUME.

For illustration see page 293

Blue drap d'été, dark blue velvet and white silk gimp are the materials selected to make this most attractive costume. The small view shows the skirt of the dress without the flounce and the waist without the bertha and straps.

The waist of the costume is mounted on a fitted lining. The blouse front of the material is shirred at the lower edge, and is arranged in slot tucks to yoke depth at the upper part. The backs are slightly shirred at the waistline. The one-seamed sleeve has

green velvet machine stitched and small gilt buttons and buckle. The small view shows the dress without the straps.

The waist of the dress is cut in one with the skirt and is fitted by under-arm and shoulder seams. The back is laid in three box plaits, which extend from the neck to the lower edge of the garment, and are stitched down on the under side to the waistline, thence falling loose. The right front of the dress is laid in three box plaits to correspond with the back, and fastens over the plain left front by means of hooks and eyes invisibly placed. The sleeve is a one-seamed bishop model, gathered into the armhole and finished at the lower edge by a narrow strap cuff. A standing collar finishes the neck edge, and a strap is attached to each of the three front box plaits, but may be omitted. A belt is used to confine the fulness of the garment at the waistline, and narrow straps may be attached to the under-arm seams of the dress at the waistline to hold it in place. The lower edge of the garment is finished with a hem or facing.

Flannel, serge, cashmere, nun's veiling, cheviot, drap d'été, Venetian cloth or washable materials may be used to develop this design, and braid, gimp, galloon, appliqué lace, embroidery or ribbon may be used to trim. A figure view on page 288 shows a different development.

Pattern No. 7717 is cut in nine sizes, for girls from four to twelve years of age,



7717
7717
 GIRLS' BOX-PLAIED DRESS (CLOSED UNDER THE PLAID AT THE LEFT SIDE,
 WITH THE BODY AND SKIRT IN ONE, AND WITH OR WITHOUT STRAPS).
 For description see this page.

and costs 20 cents. The nine-year size requires four and three-eighths yards of twenty-seven-inch material; three yards thirty-six inches, or two and three-quarters yards



7734
7734
 MISSES' SEVEN-GORED FLARE SKIRT (WITH AN INVERTED BOX PLAID OR GATHERS
 AT THE BACK). For description see page 295.

forty-four inches. As represented, one-half yard of twenty-inch velvet was used for collar, cuffs and straps, and a belt.

No. 7734.—MISSSES' SEVEN-GORED FLARE SKIRT.

For illustration see page 294.

The front view of this handsome skirt shows it made of dark blue velvet, and the back view depicts it made of green-and-garnet cheviot. The small view displays the skirt made with gathers at the back instead of an inverted box plait.

The garment is a seven-gored model, consisting of a front gore, two side-front gores, two side gores and two back gores, the latter united by a centre-back seam. It is cut to flare gracefully below the knees, and the fulness at the back is disposed in an inverted box plait or gathers, as preferred. A narrow belt finishes the upper edge of the garment, and the placket closing occurs at the back. The lower edge

of the skirt may be finished with a facing or hem, as preferred.

Cheviot, serge, tweed, cashmere, velvet, taffeta, drap d'été or henrietta may be used to develop this design, and braid, gimp, ribbon, galloon or machine stitching may be used to trim.

Pattern No. 7734 is cut in five sizes, for misses from thirteen to seventeen years of age, and costs 20 cents. The fifteen-year size requires six and seven-eighths yards of material twenty inches



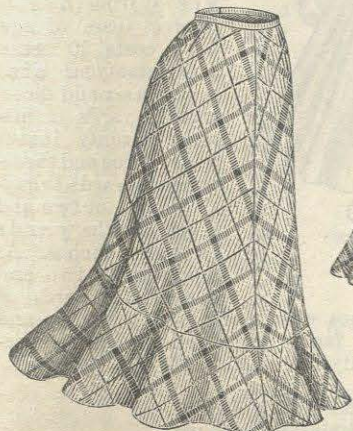
7738



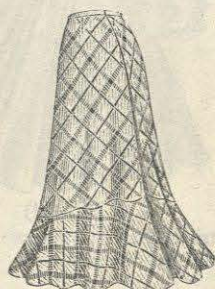
7738

GIRLS' DRESS (WITH ATTACHED FIVE-GORED SKIRT AND WITH OR WITHOUT THE BERTHA). For description see this page.

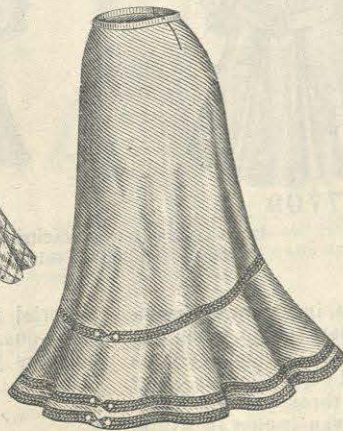
wide; three yards forty-four inches, or two and one-half yards of material measuring fifty-four inches in width.



7712



7712



7712

MISSSES' CIRCULAR SKIRT (WITH AN INVERTED BOX PLAITS AT THE BACK AND WITH OR WITHOUT A CENTRE-FRONT SEAM, AND HAVING A GRADUATED CIRCULAR FLOUNCE, ALSO WITH OR WITHOUT A CENTRE-FRONT SEAM, AND FROM BENEATH WHICH THE SKIRT MAY BE CUT AWAY). For description see this page.

No. 7738.—GIRLS' DRESS.

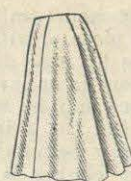
For illustration see this page.

The pretty dress here pictured is made of blue serge combined with dark blue velvet, and is ornamented with facings of white cloth, braid and small gilt buttons. The small view shows the dress without the bertha and trimming.

The waist of the dress is mounted on a fitted lining, the upper portion of which is overlaid with material to yoke depth back and front. The over-backs are slightly shirred at the waistline, and the blouse front is shaped at the upper edge in the manner indicated and shirred at the lower one. A narrow band finishes the neck edge, and the pattern provides shaped bertha portions that may be used. The sleeve is a one-seamed model, mounted on a two-seamed, close-fitting lining. The latter extends to the wrist and is faced to form a straight cuff, the lower edge being finished with a narrow turn-up portion. The outside sleeve is gathered at the lower edge and sewed to the undersleeve at cuff depth. The skirt is a five-gored model, consisting of a front gore, two side gores and two back gores, the latter united by a centre-back seam. The upper edge of the skirt is attached to the lower edge of the body portions, the fulness being drawn to the back and disposed in gathers. A belt or sash conceals the joining of the skirt and waist, and the dress closes down the back with buttons and button-holes or hooks and eyes, as preferred.

Cashmere, homespun, serge, flannel, henrietta, brilliantine, foulard or China silk may be used to develop this design, and lace, insertion, braid, appliqué lace or embroidery may be appropriately used to decorate the garment.

Pattern No. 7738 is cut in eight sizes, for girls from five to twelve years of age, and costs 20 cents. The nine-year size requires five and one-eighth yards of material twenty inches wide; two and seven-eighths yards thirty-six inches, or two and one-quarter yards forty-four inches. As represented, two yards of forty-four-inch cashmere were used, with one and one-eighth yards of twenty-inch velvet, three-eighths of a yard of twenty-inch silk for facings, and one yard of braid to trim.



7754



7754

MISSSES' FIVE-GORED UNDER PETTICOAT (WITH AN INVERTED BOX PLAITS OR A DRAWING-STRING AT THE BACK). For description see page 296.

No. 7712.—MISSSES' CIRCULAR SKIRT.

For illustration see this page.

One front view and the small back view of this graceful skirt depict it made of plaid cheviot finished with machine stitching, and having the front view showing it with centre-front seam in skirt and flounce. The second front view shows the skirt made of plain brown serge trimmed with fancy braid and without the centre-front seam.

The skirt is a circular model united by a centre-back seam, and may be in one piece, or with a centre-front seam. It is fitted over the hips by small darts, the extra fullness at the back being disposed in an inverted box plait. The graduated circular flounce may be made with or without the centre-front seam, and the skirt may be cut away from beneath it. A narrow belt finishes the upper edge of the garment and the closing is made at the back.

Serge, cheviot, camel's hair, homespun, étamine, zibeline, drap d'été or cashmere may be used to develop this design, and braid, gimp, machine stitching, galloon, lace or embroidered appliqué may be used for decoration.

Pattern No. 7712 is cut in five sizes, for misses from thirteen to seventeen years of age, and costs 20 cents. The fifteen-year size requires, for garment with centre-front seam, five and seven-eighths yards of material twenty-seven inches wide; three and three-quarters yards forty-four inches, or three and five-eighths yards fifty-four inches. For garment without centre-front seam, five and one-half yards twenty-seven inches in width; three and one-quarter yards forty-four inches, or two and three-quarters yards fifty-four inches are required, with nine and five-eighths yards of braid to trim.

No. 7754.—MISSSES' FIVE-GORED UNDER PETTICOAT.

For illustration see page 295.

This dainty little under petticoat is made of white cambric and is trimmed with a flounce of lace. The small view depicts the construction of petticoat without flounce.

The garment is a five-gored model, consisting of a front gore, two side and two back gores, the latter united by a centre-back seam. The lower portion of the petticoat may be ornamented with a flounce, and an inverted box plait may be laid at the back, or a casing may be attached to the under side of the upper edge, and a drawing-string is inserted to adjust the fulness. The lower edge is finished with a hem.

Shirting muslin, longcloth, cambric, dimity, nainsook, canton flannel, Shaker flannel, outing flannel or drilling may be used to develop this design, and lace, insertion, embroidery or fancy ruffling would be appropriate for the trimming.

Pattern No. 7754 is cut in five sizes, for misses from thirteen to seventeen years of age, and costs 15 cents. The fifteen-year size requires three and three-quarters yards of material which measures three and three-quarters yards in width, or three and three-eighths yards of material measuring thirty-six inches in width. As represented, two and one-quarter yards of material thirty-six inches wide were used, with three and three-eighths yards of edging.



GIRLS' DRESS (WITH ATTACHED FULL SKIRT AND WITH OR WITHOUT GUIMPE OR LINING).
For description see this page.

No. 7729.—GIRLS' DRESS.

For illustration see this page.

This stylish dress is made of gray cashmere and trimmed with narrow silk gimp. The guimpe is made of plaid silk. The small view shows the guimpe without the dress.

The waist of the dress is mounted on a fitted lining, the full front and backs of the material being gathered at the upper and lower edges. Shaped bretelles are attached to the waist, and the sleeve is a short one-seamed puff gathered into the armhole, and having the fulness at the lower edge

gathered into a narrow band. The full, straight skirt is gathered at the upper edge and attached to the lower edges of the body portions. Its lower edge is finished with a hem or facing, and a ribbon belt or sash conceals the joining of the skirt and waist. The dress closes down the centre of the back by means of hooks and eyes or buttons and buttonholes.

The guimpe is fitted by under-arm and shoulder seams. A narrow band finishes the neck edge, and a casing is attached to the under part of the garment at the waistline, a drawing-string

being inserted to regulate the fulness at that point. The sleeve is a one-seamed bishop model gathered into the armhole. The fulness at the lower edge is gathered and a straight cuff is attached. The guimpe fastens down the back by means of hooks and eyes or buttons and buttonholes.

Cashmere, drap d'été, drap de satin, flannel, nun's veiling, foulard, homespun, brilliantine or serge may be used to develop this design, and braid, gimp, ribbon, galloon or insertion may be used to trim. The guimpe may be made

of China silk, taffeta, peau de soie, flannel, dimity, cambric, lawn or organdie, and it may be trimmed with lace, embroidery or insertion. A figure view on page 289 shows an entirely different development.

Pattern No. 7729 is cut in eight sizes, for girls from five to twelve years of age, and costs 20 cents. The nine-year size requires six and three-eighths yards of material twenty inches wide; three and three-quarters yards thirty-six inches, or two and seven-eighths yards forty-four inches. As represented, two and one-quarter yards of

material forty-four inches wide were used, with two and three-quarters yards of fancy braid, and one and three-quarters yards of twenty-inch plaid silk for guimpe.

No. 7709.—GIRLS' DRESS.

For illustration see this page.

Blue surah is the material used to construct this dainty little dress, which is trimmed with appliqué and narrow braid. The small view shows the construction of the dress without the trimming and belt.



GIRLS' DRESS (WITH ATTACHED SKIRT).
For description see this page.

The waist of the dress is mounted on a fitted lining, which is overlaid front and back with small yoke pieces. The front and back of the waist are each laid in a double box plait, the extra fullness at the lower edge of the front being disposed in shirring. Trimming bands are used to outline the yoke and a standing collar finishes the neck edge. The sleeve is a one-seamed model gathered into the armhole. The fulness at the lower edge is also gathered and a wristband is attached. The skirt is a four-piece model, the fulness at the front and back being disposed in double box plaits matching those of the waist. The upper edge of the skirt is attached to the lower edge of the body portions, a belt concealing the joining. The lower edge of the skirt is finished with a hem or facing, and the closing of the garment is effected at the left side of the front with hooks and eyes or buttons and buttonholes invisibly placed.

Flannel, cashmere, nun's veiling, serge, chevot, tweed, zibeline, poplin, surah, taffeta or homespun may be used to develop this design, and braid, ribbon, gimp, passementerie, insertion, lace or embroidered appliqué may be used for the trimming. A figure view on page 285 shows a different development. Pattern No. 7709 is cut in eight sizes, for girls from five to twelve years of age, and costs 20 cents. The nine-year size requires five and three-eighths yards of material twenty inches wide; three and five-eighths yards thirty-six inches, or two and three-quarters yards forty-four inches. As represented, one and seven-eighths yards of appliqué were used, with three and three-quarters yards of narrow braid to trim.

No. 7715.—LITTLE GIRLS' FRENCH DRESS.

For illustration see this page.

This attractive little dress is made of green cashmere and is trimmed with green velvet, silver galloon and small silver buttons. The small view depicts the garment without the shoulder frills and straps.

The waist is mounted on a fitted lining. The backs and front of the material are gathered at the neck edge, and at the lower edge are shirred, the front blousing slightly. A narrow band collar finishes the neck edge, and the sleeve is a one-seamed model mounted on a two-seamed lining. It is gathered into the armhole, and the fulness at the lower edge of the outside portion is gathered and with the lining is sewed to the upper edge of the plain wristband. Frills and shaped strap portions are attached to the shoulders of the garment, but may be omitted. The full, straight skirt is gathered at the upper edge and attached to the lower edges of the body portions, a sash or ribbon belt concealing the joining. The lower edge of the skirt is finished with a hem or facing, and the closing of

the garment is effected down the centre of the back by means of hooks and eyes or buttons and buttonholes.

Cashmere, serge, flannel, velvet, taffeta, poplin, homespun, challis or fleece-lined piqué may be used to develop this design, and braid, galloon, appliqué lace, embroidery, gimp or ribbon would be appropriate for the trimming.

A figure view on page 285 shows a different development.

Pattern No. 7715 is cut in six sizes, for little girls from two to seven years of age, and costs 15 cents. The five-year size requires four and one-quarter yards of material twenty

inches wide; two and one-half yards thirty-six inches, or two yards forty-four inches. As represented, two yards of forty-four-inch material were used, with three-eighths of a yard of twenty-inch velvet, three and one-half yards of cord to trim, and one and three-quarters yards of ribbon velvet for sash.



7715 7715
LITTLE GIRLS' FRENCH DRESS (WITH OR WITHOUT SHOULDER FRILLS AND STRAPS).
For description see this page.

No. 7755.—CHILDREN'S SET OF SHORT CLOTHES.

For illustration see this page.

This dainty set of children's short clothes consists of a

coat, dress and petticoat. The coat is made of cream white drap d'été, lined throughout with rose-colored silk. The little dress is made of nainsook and is trimmed with narrow and wide nainsook embroidery, and the petticoat is of plain white cambric hemstitched about the lower edge.

The coat consists of a yoke, fitted by shoulder seams, to which are attached the skirt portions, which are fitted by centre-back and under-arm seams, and are laid in box plaits back and front. The sleeve is a one-seamed bishop model gathered into the armhole. The fulness at the lower edge is gathered into a plain band. The circular cape is attached to the neck edge of the coat with the hood, which is also in one piece and is shirred to produce a ruffle about the face. The neck edge is further finished with a plain band. The cape and hood may be omitted, as shown in the small view.

The dress consists of a square yoke fitted by shoulder seams, and a full, straight skirt portion, which is gathered at the upper edge and attached to the lower edges of the yoke, the fulness under each arm being disposed in an inverted box

plait. The sleeve is a one-seamed model gathered into the armhole and finished with a narrow wristband. A narrow band and frill of lace finishes the neck edge and the lower edge of the dress is finished with a hem. The closing of the garment is effected down the back by means of buttons and buttonholes.

The body portions of the petticoat are fitted by under-arm and shoulder seams. The full, straight skirt is in one piece united by a centre-back seam. It is gathered at the upper edge and attached to the lower edge of the body



7755 7755 7755
CHILDREN'S SET OF SHORT CLOTHES (CONSISTING OF A SQUARE-YOKE DRESS, PETTICOAT, AND YOKE COAT WITH OR WITHOUT CAPE AND HOOD).
For description see this page.

portions, and the latter close down the centre of the back by means of buttons and buttonholes.

Cashmere, drap d'été, taffeta, bengaline, velvet, plush or Venetian cloth may be used for the coat, and lace, insertion, embroidery, ribbon, gimp, fur or galloon may be used to trim. The dress and petticoat may be made of muslin, China silk, cashmere, nun's veiling, cambric, lawn, dimity, nainsook or batiste, and lace, beading or insertion will form suitable decoration. The coat, when made without the cape

and hood, would be extremely attractive if developed in blue velvet, the yoke and band cuffs being overlaid with all-over Venetian lace, and the lower edge of cuffs, yoke and collar being outlined with narrow sable or mink band trimming. Fancy buttons may be used to fasten the front of the coat. The yoke of the dress may be made of all-over lace, embroidery or sprigged muslin. Yokes made of the Mexican drawnwork are also very new and pretty in children's dresses. The hem of the petticoat and dress may be hemstitched instead of finished plainly.

Pattern No. 7755 is cut in four sizes, for children from six months to three years' of age, and costs 20 cents. The two-year size requires, for the dress, one and three-quarters yards of nainsook which measures thirty-six inches in width, with two and three-eighths yards of wide lace edging and one and one-quarter yards of narrow edging to trim. For coat, four and five-eighths yards of material measuring twenty inches in width, or one and three-quarters yards of material measuring fifty-four inches in width, are required. For the petticoat, one and one-quarter yards of cambric thirty-six inches in width are needed.



7724



7724

INFANTS' ONE-PIECE SACQUE.
For description see this page.

No. 7724.—INFANTS' ONE-PIECE SACQUE.

For illustration see this page.

The dainty little sacque here pictured is made of pale pink French flannel. The edges are scalloped and are embroidered with silk, and narrow pink satin ribbons are used for fastening the garment in front at the neck edge. Ribbons are also used to close the slashed portions of the back and front of the sacque.

The garment is in one circular piece, the neck edge being cut out as indicated and slashed openings being made for the arms. Narrow ribbons are attached to the arm openings and are tied in little bows on the outside of the garment. The closing is effected in front at the neck edge by means of ribbons or buttons and loops of silk cord.

Cashmere, eiderdown, wadded silk, French flannel, embroidered flannel, ladies' cloth, nun's veiling or outing flannel may be used to develop this design, and the free edges may be bound with ribbon, embroidered, or trimmed with lace, narrow ribbon, braid or insertion.

The sacque may be made a very dressy and attractive little garment by using white lansdowne or cashmere to construct it, and embroidering dainty pink blossoms along the edges in a vine pattern. Frilling of narrow Valenciennes lace may be used to trim the front edges, neck and lower

part of the garment. A lining of rose-colored silk would add a dainty finishing touch and make the sacque warmer and softer for infants' wear.

Pattern No. 7724 is cut in one size and costs 10 cents. It requires one yard of material twenty inches wide, or five-eighths of a yard forty-four inches.

As represented, six yards of narrow ribbon were used for the ties.

No. 7711.—
MISSES' AND
GIRLS'
PAJAMAS.

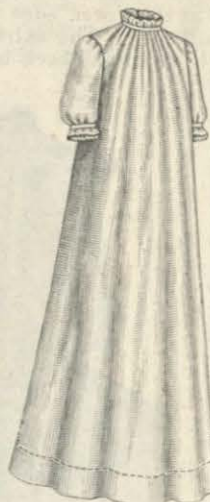
For illustration see this page.

Pajamas having been so universally approved as hygienic garments for winter wear, we present in the accompanying illustration a form of such garment suitable for misses and girls.

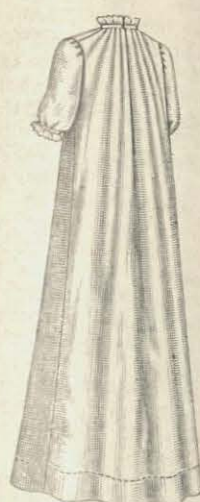
The front view of these pajamas shows them made of checked pink-and-white outing flannel, with the sleeves and trousers legs finished with hems. The back view depicts the garments made of plain light blue flannel, with the lower edges of trousers and sleeves drawn in to form ruffles. The jacket or blouse is fitted by under-arm and shoulder

seams, the fullness at the neck edge in the back being laid in backward-turning tucks on each side of the centre-back. The tucks extend for only a short distance from the neck edge of the garment, thence the material hangs loose to the lower edge, which is finished with a hem. The fronts of the blouse are tucked at the shoulder seams, the tucks extending to yoke depth. The forward edges of the fronts are hemmed, and a one-piece rolling collar finishes the neck edge. The sleeve is a one-seamed model, gathered into the armhole, and can be finished at the lower edge with a facing or hem, or a casing and drawing-string may regulate the fullness. The garment closes down the centre-front by means of frogs, buttons and loops or buttons and buttonholes. The trousers are fitted by inside leg seams and a centre seam. The upper edge is finished with a casing through which is run a ribbon or tape drawing-strings to regulate the fullness of the garment to the figure. The lower edge of each leg may be finished with a hem, a facing, or in the same manner as the sleeves, with a casing

and drawing-strings. The pajamas may be made quite attractive by choosing delicate shades of flannel, such as blue-and-pink, pink-and-white or blue-and-white stripes, to develop them. Little silk buttons and loops of pink or blue silk cord add a pretty finishing touch to the blouse, and



7751



7751

INFANTS' BISHOP DRESS.
For description see page 299.



7711



7711

MISSES' AND GIRLS' PAJAMAS (PLAIN OR DRAWN AT THE WRIST AND ANKLE). For description see this page.

ribbons may be used for drawing-strings at the lower portion of the sleeves and trousers legs to regulate the fulness.

Flannel, flannelette, outing flannel, sateen, madras, silk-and-wool material, cotton cheviot or China silk may be used to develop this design, and narrow edging, washable braid, ribbon or cord would be appropriate for trimming.

Pattern No. 7711 is cut in seven sizes, for misses and girls from four to sixteen years, and costs 15 cents. The fourteen-year size requires six and one-quarter yards of material measuring twenty-seven inches in width, or five and one-half yards of material measuring thirty-six inches in width.

No. 7751.—INFANTS' BISHOP DRESS.

For illustration see page 298.

This simple and pretty little dress is made of white nainsook. The neck edge and the lower edges of the sleeves are trimmed with narrow Valenciennes lace.

The garment is fitted by under-arm and shoulder seams. The neck edge is gathered and finished with a narrow band, which is not supplied with the pattern. The upper edge of the band may be finished with a frill of lace. The sleeve is a one-seamed model gathered into the armhole. The fulness at the lower edge is also gathered, and the sleeve is finished with a narrow band which may be trimmed with lace frilling like the neck. The lower edge of the garment is hemmed and the closing effected at the back by means of buttons and buttonholes or baby pins. If a more elaborate garment is desired than is shown in the illustration this same pattern may be developed in sheer white Victoria lawn or linen cambric. Fine Valenciennes insertion or beading may be sewed to the upper portion of the garment in yoke outline, and the lower edge may be finished with clusters of narrow tucks and bands of lace insertion, and a deep frill of lace may be sewed to the lower edge. The neck edge and the lower edge of the sleeves may be finished with frills of lace and narrow bands of beading or insertion.

Cambric, muslin, dimity, nainsook, lawn, batiste or crossbar muslin may be used to develop this design, and lace, insertion, beading or embroidery may be used to trim.

Pattern No. 7751 is cut in one size and costs 15 cents. It requires two and three-eighths yards of nainsook thirty-six inches wide, with one yard of lace edging to trim.

No. 7762.—BOYS' HOUSE JACKET

For illustration see this page.

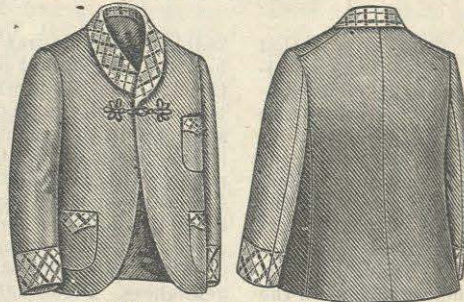
This comfortable house and breakfast jacket is of blue flannel, with collar, cuffs and pocket laps of plaid cheviot. A braid frog closes the fronts.

The garment is fitted by centre-back, under-arm and shoulder seams. The sleeve is a two-seamed model smoothly inserted in the armhole and finished at the lower edge by a one-piece turn-up cuff. The upper portions of the fronts are rolled back for a slight distance and attached to the rolling collar. The latter is in two pieces united by a centre-back seam and covered with a one-piece facing, which is also used to overlay the rolled portion of the fronts. Pockets, ornamented at the upper edges by shaped laps, are attached to the jacket fronts, and the latter are closed by a button and loop or a braid frog. Striped cheviot-serge makes an exceedingly jaunty jacket. When striped material

is used, the collar, pockets and cuff facings should be of plain cloth or velvet. If of the latter, row after row of machine stitching gives a very attractive finish. The jacket should be lined with satin or silk serge. A black velvet house jacket is an extremely serviceable article for a boy's wardrobe, since it may be worn as a dinner coat, with white vest, tie, etc. A black velvet jacket may be bound with black silk braid or may be finished with machine stitching.

Velvet, velveteen, flannel, cheviot, tweed, ladies' cloth or serge may be used to develop this design, and braid, cord, velvet or plaid cheviot would be appropriate for the facings. Braid or rows of machine stitching is the only mode of trimming appropriate for the jacket.

Pattern No. 7762 is cut in five sizes, for boys from twelve to sixteen years of age, and costs 15 cents. The fourteen-year size requires four and one-eighth yards of material twenty-two inches wide; three and one-quarter yards of material measuring twenty-seven inches in width, or one and five-eighths yards fifty-four inches wide. As represented, one and three-eighths yards of fifty-four-inch plain cloth were used for the main portions of the jacket, with three-quarters of a yard of plaid cloth fifty-four inches wide for the collar, cuffs and pocket facings, and one set of braid frogs for fastening.



7762

7762

BOYS' HOUSE JACKET.
For description see this page.

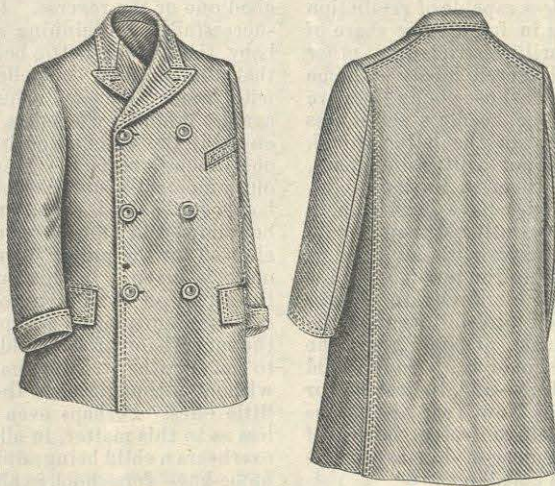
No. 7763.—BOYS' DOUBLE-BREASTED SACK OVERCOAT.

For illustration see this page.

The overcoat displayed in this illustration is of a design suitable to be developed for general or dressy wear. Light tan box cloth is the material used to make it in this instance. It is finished with machine stitching and the front view shows it in short length.

The garment is fitted by under-arm and shoulder seams. The upper portions of the fronts form lapels which meet

the two-piece rolling collar in notches. The collar is covered with a one-piece facing. Pocket laps are attached to the coat fronts, and pockets may be inserted beneath them if desired. The sleeve is a two-seamed model smoothly inserted in the armhole and finished at the lower edge by an underfacing or by a one-piece turn-up cuff. The left side of the coat overlaps the right and the fastening is effected by means of buttons and buttonholes. For wear during very cold weather the coat may be made of heavy dark blue, brown or black beaver or chinchilla cloth and lined with imitation sealskin, real squirrel, mink or beaver fur. The collar, lapels and cuffs may be faced with the fur or with velvet, or may be finished with plain cloth facings. A fur-lined overcoat should always be made full length.



7763

7763

BOYS' DOUBLE-BREASTED SACK OVERCOAT (IN EITHER OF TWO LENGTHS AND WITH OR WITHOUT CUFFS).
For description see this page.

Kersey, cheviot, chinchilla, melton or beaver may be used to develop this design, and machine stitching is the only finish necessary. The collar may be faced with velvet or fur. For boys from four to six years of age white kersey or broadcloth overcoats of this pattern are in style.

Pattern No. 7763 is cut in thirteen sizes, for boys from four to sixteen years of age, and costs 20 cents. The twelve-year size requires, for longer length, two and one-half yards of material fifty-four inches wide, or, for shorter length, two and one-eighth yards fifty-four inches.



HOW A PICTURE HAT IS MADE

BY AN EXPERT



THIS large and picturesque hat is made of black moiré silk and velvet. It is a hat that can be worn only by some one with full, fluffy hair. The materials required to make the hat are two and one-quarter yards of moiré silk, one and five-eighths yards of velvet, one-half yard of taffeta silk, two and one-quarter yards of satin antique ribbon, and three large black ostrich tips. The very finest of piping cord must be used or the effect will be spoiled.

The frame is made with a separate crown. To make the frame great care should be taken to keep the curves, as the beauty of the hat depends so much on its graceful shape. Commence with the head wire; for this cut a piece of wire and lap until it measures seventeen and one-quarter inches; fasten both ends by winding with the tie wire. Next measure and cut four pieces of wire about twenty-seven inches in length. Take one of these for the one which extends from front to back. At about nine inches from one end, using the pinchers, make a decided bend up for the crown; measure one and three-quarters inches for the height, then five and one-half inches across the top of the crown, then down one and three-quarters inches; fasten this wire firmly to the head wire. Next fasten on the wire which extends from side to side, using the same measurements. The diagonal wires also measure the same.

The tip wire measures seventeen inches. Curve all the outstanding wires as nearly as possible as shown in Figure I. For the right side curve the wires up and for the left curve up and then down; the front wire is rather straight, and the back should be curved down close to the hair. Next, beginning at the back and proceeding from the right round to the left side, measure the wires in the following order: four and one-quarter, four and three-quarters, five and five-eighths, six, six, six and three-quarters, six and three-quarters, and four and three-quarters inches. For the edge wire cut and lap a piece of wire until it measures fifty-one and three-eighths inches. Begin at the back and, measuring from the right round to the left side, fasten each of the outstanding wires to the edge wire to form the

following spaces: six and three-quarters, four, six and five-eighths, six and one-quarter, seven and seven-eighths, six and three-quarters, seven and seven-eighths and four and three-quarters inches. The outward wires should be fastened to the edge wire by giving each one a twist around it, pinching firmly, and cutting off the superfluous wire. An extra wire is added between the front and left side-front wires. Three wires should now be fastened around the brim between the head and edge wires, as shown in Figure I. Again shape as nearly as possible like the illustrated

figures and cut out the wires at the top of the crown. The frame is now ready for the covering.

For the separate crown, cut a piece of wire for the head size and lap until it measures twenty-one inches; the height of the crown is one and one-quarter inches; the tip from front to back measures six and three-quarters inches and the one from side to side six and one-half inches. This separate crown may be made of willow, which, if used, will require two wires only, one round the tip and the other round the head size.

Cover the frame very smoothly with cap net; cut and lap it wherever required to make it fit the frame. When cut and lapped be careful to draw and sew the net, in order to have the covering very tight. Cover the underneath of the brim, in the same manner, with thin crinoline, after which sew a bias fold over the edge wire. The frame is now prepared for the silk and velvet folds.

Cut the moiré silk in bias strips two inches wide, then join them. Twelve yards of this strip are required, six for the upper part and the same length for underneath the brim. Fold over the strip double and stitch on the wrong side, the entire length through the middle, taking in a tuck about one-sixteenth of an inch. This finished, the strip is prepared for sewing on the frame. We now turn our attention to the preparation of the velvet piping. Cut bias strips of velvet one inch wide; join them so the nap runs the same way; sew in the piping and allow one-half inch on the upper side. The object of this is to hold

up the silk, which would otherwise sink in and look very flat. About twelve yards of the piping are required. The silk strip and velvet piping ready, we now proceed to sew

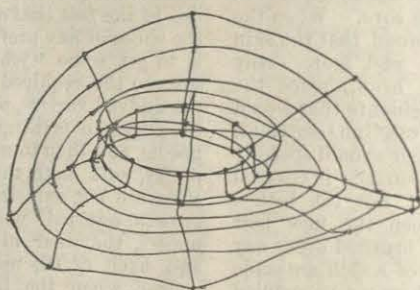


FIGURE I

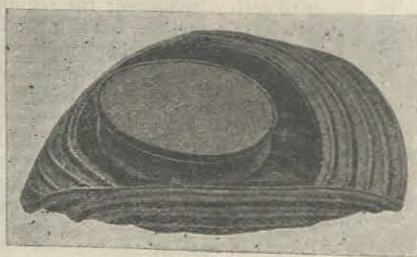


FIGURE II



FIGURE III



1



2



3



4



5

JANUARY, 1903

MIDWINTER MILLINERY
FOR DESCRIPTIONS SEE PAGE 305
303

THE DESIGNER



THE DESIGNER

MIDWINTER MILLINERY
FOR DESCRIPTIONS SEE PAGE 305
3'4

JANUARY, 1903

them on the frame. First sew a fold of velvet round the edge and allow it to stand out a little from the edge wire. Next, turn over one edge of the silk to form a fold one-quarter of an inch wide. Begin to sew at the right side-back for both outside and underneath the brim. Figures II and III illustrate how the silk and velvet piping are sewed on in alternate rows. Care should be taken to keep the fold the same width throughout. The width of the silk including the fold is five-eighths of an inch. Continue sewing in this manner until there are five rows of the silk and five rows of the piping.

We now leave the upper part of the brim and proceed in the same manner with the facing; this is much more difficult, as the stitches must not be allowed to show through the outside of the brim. Figure III shows clearly that there are the same number of rows in the facing. The rows all

sewed on, what remains of the outside of the brim should be covered with velvet put on very smoothly. To avoid mistakes and waste, it is a good idea to first cut a paper pattern of the shape required for the velvet. Stretch on the velvet by pinning it on the brim in front and back and then at each side. Turn in the edge and slipstitch, then sew in the other edge to the head size. The outside of the brim is now finished;

proceed to finish the facing in the same manner, using taffeta silk instead of velvet. We next turn to the separate crown. This may be covered plainly with a velvet piping round the top of the crown, as shown in Figure II or it may be made in alternate rows of velvet and silk the same as the brim. When covered sew on the crown, using a coarse thread. The hat is now ready for the bands. (Figure V.) Two are used to raise the hat from the head. These bands are the same size and are made of double cap net; they are cut twelve inches at the top, twelve and one-half inches at the lower edge, and one and three-quarters inches at the widest part, and taper to half an inch at each end. The top edge is straight and the lower one is curved. Wire all round with shirring wire and bind



FIGURE IV

FIGURE V



the lower edge with velvet. Begin to sew in the band used for the left side at one inch to the back of the back wire. The band for the right side is placed directly at the back. The bands lap in front.

The hat is now ready for the trimming, which is exceedingly simple, consisting, as it does, of tips and ribbon. Two rows of the ribbon, softly folded, are sewed round the facing and completely cover the taffeta silk. Three large ostrich tips, ten inches in length, are sewed at the left side underneath the brim, as shown in Figure VI. Do not allow the tips to extend too far front, neither should they extend far out. If necessary, draw in the tips with a loose thread fastened near the end. A bow composed of two loops of ribbon plaited like a fan and two ends each seven inches in length covers the stems of the tips. The maline encircles the band and completes the trimming.

The whole effect of the hat is in the neat work, which is especially essential for this style of a hat. The hat is now ready for the lining, which should be made of black taffeta silk or marceline. Cut a piece of the silk about five inches square; sew in the crown of the hat with a few long stitches. Take another piece about five-eighths of a yard in length and about five inches in width; hem one side and run a shirring ribbon in the hem, then, beginning at the back, fold over one end about an inch, and, working from right to left, sew in with stitches about one-half inch in length; join the ends at the back and fasten the ends of the ribbon securely. Cut a slit in the hem directly in front; draw and tie the ribbon in a neat double bow.

On page 303 are shown in color some of the prettiest of the midwinter hats. No. 1 is made of olive green velvet and has an odd brim decoration of white felt, cut in the fashionable tab outline and laced with the velvet. A fold of lighter green satin and white wings complete the trimming.

No. 2 is a picturesque hat of combined royal purple and blue velvet, and is simply but elegantly trimmed with black ostrich plumes.

No. 3 illustrates the fashionable combining of shaded blues and greens, producing what is known as the "drake neck" effect. A white gull with extended wings partially covers the crown of this hat.

An excellent hat for general wear is No. 4. This is a light gray smooth felt, and is trimmed with wine-colored panne and brown wings, cabochons of mock rubies apparently holding the wings in place.

No. 5 is a pretty toque suitable for a miss. It is made of light tan felt and darker tan velvet, and is trimmed with tartan ribbon and brown wings.

"A," pictured on page 304, has a crown of white velvet

and a brim of mink. A lace scarf and a white ostrich plume supply the decoration.

"B" is one of the wide-brimmed, low-crowned hats which are now very fashionable. This one is made of folds of black moiré, and at the turn-up left side a long black paradise plume is held by a cut steel ornament. A band and flat bow of black velvet trim the crown, the bow being held by a long cut steel buckle.

"C" is a general utility

hat, a little on the sailor shaping. It is made of dark blue cloth and is piped with light gray velvet. Gray wings and blue velvet ribbon supply the simple and substantial trimming.

"D" is a beautiful picture hat for evening wear. It is made of long-haired white felt, with ermine tails attached to it at regular intervals, giving the whole the effect of being made throughout of ermine. The only trimming consists of long white ostrich plumes.

"E" is a pretty little toque with a crown of cherry-colored chiffon, and a brim entirely covered with velvet cherries and leaves in natural coloring.

"F" shows a brim of sienna brown velvet, and a crown of pale yellow cloth, embroidered with gold and brown. Velvet nasturtiums supply the trimming.

"G" is a stylish toque of royal blue velvet, trimmed with dark blue ostrich tips, and ornaments of pearl and gold.



FIGURE VI

In-Door Exercises for Children

BY DR. SARAH A. FRENCH-BATTEY



"RAISING THE ARMS ABOVE THE HEAD"

AS LOVE is the mainspring of spiritual life, of gentleness, kindness and courtesy, so is deep breathing the mainspring of physical well-being. It causes the glow of health and happiness to shine

upon the brow where dulness was portrayed before. Deep breathing is produced by exercise and by motion. The former, wisely directed, will produce any desired result. Wise thought must precede and accompany exercise. Evil thoughts must be cast aside and the mind persistently set upon the success and good that is in store for all when thought is pure and high—then and only then will exercise give the best results. If your darling should rise in the morning out of sorts, irritable, fretful, inclined to fault-finding, melancholy and dejection, let not great displeasure at his conduct agitate you, nor the fear that an illness is impending, but straightway put him in the pleasant path of cheerfulness by giving him exercise.



"TO EXPAND THE CHEST"

If unaccustomed to it as a daily necessity, he will object, perhaps, to a peremptory order to exercise and throw off carbonic acid, and with it dejection and ill humor. Motherly tact will overcome these objections—love always finds a way.

Even swinging in one of those little doorway swings—which every child should possess who has no place out of doors for one—will afford gentle exercise; the effort of pushing himself, for a tiny child, will set the blood to flowing a bit faster and change dull thoughts to bright; it will act as an opening wedge.

Children must learn to love exercise, to regard it as much a necessity as food or rest, not as a punishment



"READY FOR A GAME"

or a task. To those unused to such a state of mind it should be presented in an interesting and even an amusing light. Too much fatigue should not be induced at first, and judgment should guide the beginner.

One can always find some pretext for making a child run; a game of tag with mamma about the room will accomplish this and enable her to share the pink cheeks with her baby.

Running up and down stairs is one of the best forms of indoor exercise. It makes one breathe very deeply and take in a great amount of oxygen, renders the legs and backs strong and supple, and the child less liable to stumble when running out of doors. Cultivate the spirit of happiness and helpfulness. Let the children do the errands that require going up and down stairs, and thus accomplish the double purpose of helping and being benefited. Daily exercise should be the inviolable rule. Form the habit in early childhood and it will follow the child to manhood or womanhood, if a love for it and a realization of its necessity be cultivated. Through such training good nature will come to the peevish child, strength to the weak, comprehension to the dull, quickness of action to those who are too slow. The right thought force must accompany the



"STANDING ON THE HEAD"

exercise. It must be done with conviction that it is beneficial, with earnestness. Every moment of earnestness is a moment well spent. Every moment of thought concentrated upon a good object is an item to add to our column of assets.

Now that the winter is here, with the pleasant hours of the day spent in school, out-of-door exercise must needs be

little duties of the day.

After school the many games that produce physical exertion and provoke laughter should be played. Ping-pong, the game of the hour, is entertaining and beneficial as exercise. Then there are many physical exercises that may be taken by children together that will be as play to them; the gyrating exercise is one that always seems to make children laugh,

especially if they all join in doing it. Stand with hands upon the hips, head erect, and swing the body around in a circle, the point of motion being at the hip joint. Another good exercise is that of bending from side to side as far as possible. The position with hands upon the hips is the

"A GYRATING EXERCISE"



more or less curtailed, then more indoor work is needed. The children are doing brain work now, and unless sufficient muscular exercise be taken nervous phenomena will follow.

On rising in the morning our little pink pajama girl should have her window thrown wide open and take her morning exercise. She should stand correctly, head erect, shoulders back, chest thrown out, hips back, hands at the side, then she should take simple arm movements, such as raising the arms above the head vigorously ten or twenty times. The bending exercise, standing as before, only with hands stretched above the head, then bending forward until the fingers touch the floor, repeated ten or twenty times, is a very satisfactory method. The jumping exercise is one of the most useful. Standing with the arms hanging loosely, she should rise on tiptoe, and jump ten or twenty times very rapidly.

The child thus beginning the day is uplifted, looking out to the blue heavens and the sunshine, with blood quickly coursing through her veins, with waste matter thrown off and an abundance of oxygen taken in, and is now full of sunshine herself, thoroughly awakened to the new day, and will gayly run to her bath and emerge from her cold shower with glowing cheeks and sparkling eyes, eager for the



"SKINNING THE CAT"



"HANGING BY THE KNEES"

folks make daily efforts to accomplish this feat until success attends their efforts. Mental poise is attained with the aid of physical poise. The muscles brought into play in standing on the head are those not habitually used, and thus added physical power is given. This inverted attitude,

same as the gyrating movement. This is especially applicable to little girls, as it gives grace and beauty to the form, and makes the back, thighs and abdominal muscles strong, a great benefit to future mothers.

Boys are all fond of seeing and doing acrobatic stunts. Such a feat as standing on the head interests and amuses them. These acrobatic stunts develop their muscles and ambitions together. How proud is our small boy when he is at last able to balance himself in an inverted position! All boys should be able to do it. Let the little

strange as it may seem to many mothers, is beneficial to all of the vital organs, including the brain.

The horizontal bar is a source of great pleasure and profit to the athletic youngsters. If one has not a gymnasium at his command, a horizontal bar may be arranged in a doorway. It requires a curtain pole and small wooden blocks, which should be screwed to the door casing in such a manner as to permit the pole to be put in position and lifted out when not in use. Of course, the absolute security of the pole and fixtures must be tested and proved before the child is permitted to use it.

There should be a mattress placed beneath for safety. Then the boys may vie with each other in "skinning the cat," and hanging by their knees, and the many things that

boys love to do on the bar. This is entertaining when athletic small friends come to play with our boys.

Wrestling is an excellent form of exercise, and is amusing to those who wrestle and those who look on. It develops courage, ambition, and quickness of thought and action.

In the evening, after dinner, music and dancing are the most entertaining pleasure exercises. Our little boys and girls acquire grace and dignity and charm of manner at these little evening dances at home. Half an hour of dancing gives joy to all the family, then the children's bed time is at hand, and just before retiring, while the windows are open to air the room, the little ones may take the simple exercise of the arms and chest to supply themselves with the oxygen which engenders dreamless sleep.

WHEN THE STOCKING BAG IS FULL

BY ILA EARLE FOWLER



SUE came tripping in, bringing her dainty embroidery, and declared her intention of spending the afternoon. I was just emptying the contents of my stocking bag into my lap and into the big work-basket, preparatory to sorting out the hose for winter wear and disposing of the pieces. On my left lay a heap of lace-striped and fancy hose, their dilapidated condition bespeaking the end of summer. All sizes, shapes and degrees of wear were represented, and the task before me would have proven formidable to one who, like Sue, detests the more prosaic employments of home life and revels in dainty embroidery and point lace and delicate hemstitching. As for me, I prefer making "auld claes look as weel's the new," and no pains are too great if I can only give old shabbiness a new lease on life.

"Mercy!" said Sue. "There you are at your stocking bag. I almost wish I hadn't come. It gives me the shivers to think I shall have to open mine and confront the awful problem of holes and heels."

"Why, Sue," I rejoined, "it need not be such a bugbear. You will be surprised to see how many useful things will be evolved out of this disorder."

So we went on, with talk and chatter about the latest book, the newest play, and the coming of new winter styles. All the while I was examining one pair of hose after another and laying aside the best for the proverbial "stitch in time." I cut off and laid aside feet which were too bad to darn, for rags to use in polishing the stoves. Two pairs of legs I laid aside for new feet, which can be attached to them. My grandmother, neat with old-time hand sewing, can cut a pattern for a heel or toe, and when the stitches are carefully set the seams are not objectionable. I rarely take the time now, however, for such work, since I get new feet for a mere trifle which last longer and are so little trouble to put in. One pair of legs I laid aside to slip over my wrapper sleeves when sweeping, and another pair to slip on under my winter waists when I want extra warmth without an extra wrap. Socks cut open from top to toe I piled up for hearth rags, of which so many are needed. A pile of squares cut from the best portions were put into a drawer to be used to darn under the heels and knees of the boys' winter hose before they are worn, as this makes new hose wear twice as long before darning.

Sue looked up from the doily she was embroidering and said: "Oh, you go about it with so much system. You are nearly through sorting out. By this time I would have my hose all in a perfect jumble and wouldn't know where to begin."

I went on to explain to her just what was to be done with the pieces, and she was very much interested. "Is there anything else, pray, that your inventive brain can fashion out of nothing?"

"Well, not exactly out of nothing, but of the uses of old stockings this is hardly the beginning. I take pieces of cashmere hose and make bibs for the children to wear next their chests, as a protection against croup and cold. I double the goods and bind with a tape, leaving strings to tie about the neck. I sew several pieces around an old duster handle, cut them in strips, and it isn't an old duster any more. I have few strips left, but when I do have them they go in among the colored strips for the rag rugs so many are having woven on old-fashioned looms. Good sweeping gloves can be made of them by sewing them up in shape, either leaving a hole for the thumb, or cutting and making a thumb to fit and sewing it in. Bath gloves can be made also for use in the bath instead of sponges or cloths. These may be as big and shapeless as can be, but you will not question their superiority when you once use them. I have always made ironing cloths by darning together four or five thicknesses. There is a better way than to just make them plain, however. They can be made long enough to turn back and form a pocket at each side for the thumb and fingers, to protect them from the heat of the iron."

"Is there any more to tell?" said Sue, as I paused for breath.

"I will have to open my fancy-work basket if I tell you any more. You may laugh, but the little white pincushion you admire on my dresser was made by one of my friends from a white silk stocking. She cut up her wedding hose and distributed them among her friends for good luck, after embroidering different designs on each square. The lace stripes in my sofa pillow made over yellow are cut from lisle thread hose of a very open design joined with beading in which yellow ribbon has been run."

"White lisle would be pretty over blue, and I have half a dozen pairs that are useless," said Sue, with enthusiasm.

"Yes," I resumed, "and in my Christmas box, where I drop every scrap through the whole year that will go to the making of presents when that busy time comes, you will find plain black silk from old stockings. Some of these go to a dear old lady who is making a silk quilt. I intend to make doll hose and gloves for the never completed wardrobe of my little girls' dolls, and a muff and cape for the Quaker dolls. I also intend to try a pretty conceit, which is to take a large doll's leg and clothe it in full yellow silk ballet skirts, which can conceal either pincushion or penwiper."

"Well," said Sue, as she gathered up her work preparatory to go, "I shall approach my task with better heart, though I'm sure I can't find as many uses for worn-out stockings as you can. Your ideas are worth money. Why don't you send them to a woman's magazine?" That last remark set me to thinking, and—well—I—and—

The Apology of Ayliffe

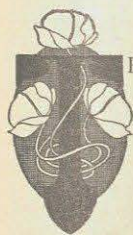
By Ellen Olney Kirk

Author of "The Story of Margaret Kent," "Walford," "The Revolt of a Daughter," "Our Lady Vanity," etc.



"SHE SAT MOTIONLESS, SUNK IN THOUGHT"

XVI



HE secret was out next day, and of course congratulations came flying in.

"What, promise to obey Kenney?" said Denise.

"Why not?" replied Ayliffe. "I am always obeying something, as often as not something which seems a blind, unreasonable force. Kenney is delightfully reasonable—why not obey Kenney?"

"And love him?" demanded Denise.

"Oh, certainly love him," replied Ayliffe. "It ought certainly be easy to love Kenney, he is so good."

"Oh, I know," said Denise. "I always felt it was letting a great opportunity go not to marry him myself. How everything does seem to come to you," she added admiringly.

Ayliffe gave a little gasp. "To me?" she said.

"Of course to you. I know of no one who, all around and down deep, gets out of life more than you do."

"It has always seemed to me," Ayliffe went on, rounding out her unfinished sentence, "that what I have had to live on contentedly were the shreds and patches of things."

"You!" ejaculated Denise. "You have everything. There is no trying to compete with you. And now you will be a huge success—you will have power to make life anything you wish."

Whatever Ayliffe possessed was certain to shine in the most desirable light to Denise; that had to be expected. Ayliffe was already finding the path of the newly betrothed a little difficult, a little weary. The four aunts had always held her to consistency, and she had not been consistent. She felt that in every glance they accused her of trying to serve two masters, of acknowledging a higher and a

lower law. Kenney had told the aunts the night before of their engagement, and had carried her through the first ordeal quite bravely. At the moment he had given nobody else time to say a word, but when she had gone upstairs and sat before her glass, brushing her hair, one of the aunts after the other had come in. Mrs. Cameron and Mrs. Ritter had kissed her and cried over her. Miss Honor had been a little grim but full of feeling. It was Miss Polly who shook her head, who stood back, who held off, with a suggestion which tantalized, with an air of having something on her mind, of holding something in reserve. She did finally say, "You are sure that he does think so awfully much of you that you need have no fears?"

There was an odd eagerness in her manner which surprised Ayliffe.

"But why else should he marry me?" said the girl, quite gently and simply.

"Well, I confess I do not see quite why you take him. We are all a little surprised at you, Ayliffe," said Miss Polly. In fact, Ayliffe got no comfort out of Miss Polly. When the last sounds had died away, when everything was silent, Ayliffe rose from her bed, and sat for an hour looking at the moonlight that hung over the world like a shining mist. She could smell the roses and honeysuckles, and along with wafts of odor came breaths of refreshing coolness from the trees. She hardly knew what regrets, what repentances were in her mind, and was chiefly conscious of a clash of chords in her heart all vibrating together. Her pulses beat as if she were in a fever. When she did finally go back to bed she lay with her head resting on her arm, gazing into the darkness and thinking. She slept a little after the day came, and afterward rose with a feeling of refreshment, which was good fortune, for she had no little to face. Indeed, it seemed to her today that even Fido and Colette and Colotte gazed at her expectant and wondering, and Giacomo had flown over before breakfast, as everybody said, like a carrier pigeon from Kenney. The cockatoo, however, was in his most cynical mood, and all the time they were at table perched on top of the screen on one leg, with one eye shut, uttering at times odd little shrieks.

Curiously enough, when the mail came it brought Ayliffe a surprise. This was a letter from the publisher to whom she had, two months before, confided her novel, telling her that they found in her story no little freshness and vigor, and making a proposal to print it first as a serial in one of their periodicals. They even named the sum they would pay down, which seemed to Ayliffe considerable. How delightful, how inspiring this event would have been in the old life from which she felt now utterly detached. After reading the letter she sat motionless, sunk in thought, her arms hanging down. "How oddly things come about," she said to herself. Later in the day when Valentine Synnott came she showed him the letter, and reading it he rubbed his eyes, stared and exclaimed, "Why, evidently you had it in you," then added, "The flowing tide is with you now—who has everything gets everything."

But it had been Mrs. Jocelyn and the Kenney girls who had been Ayliffe's first visitors. The elder woman was so frankly happy over the thought that Kenney had really won Ayliffe that the girl felt herself swayed, almost carried off her feet.

"I have hardly dared speak," Mrs. Jocelyn went on. "Even today I half fear it is a happy dream and that if I

raise my finger I shall break the spell. I am so perfectly contented, Ayliffe, with the thought of having you. I like to sit down and shut my eyes, and take it all in. I do love you, dear, so much. Oh, you don't know how happy we are going to make you. Of course, a girl shrinks a little from marriage, but the charm of married life will come. Little by little one takes it in and it grows and grows. I know that Kenney has got it in him to make you happy. I do feel that you will have much that is sweetest in life. Indeed, Ayliffe, I will promise it."

Ayliffe had really to meet all this love, all this belief in herself. Hitherto she could elude, evade, try not to face it. It was not enough today to maintain a spellbound stillness.

"And I want it to be over," Mrs. Jocelyn went on. "It cannot be soon enough to suit me. And Kenney feels the same way," she added. "Indeed, he said to me just now—"

But at this Ayliffe jumped up with a feeling of protest. So far Mrs. Jocelyn had had it all her own way. Millicent and Faith had simply sat and looked on, but Ayliffe could bear their eyes no more, finding in each of the sweet little faces a certain prim disapprobation. So far she had had no chance to utter a word to either girl, now as she went up to them, feeling a little jarred by the air of distance which they had interposed, she was struck by a certain sadness about Faith. Mrs. Jocelyn was quick to explain this.

"The girls have come to bid you goodbye," she said. "Their mother has sent for them. They are a little out of spirits at being called home just as the pleasant times begin."

Again Ayliffe had the feeling that their disapprobation of her fairly glared out of their eyes, and in Faith in particular there was an air of suppressed intensity.

"Oh, I am so sorry," said Ayliffe, eager to be everything she could to Kenney's cousins, "but I hope you will not have to go away for a long time yet."

Millicent murmured something about Friday, the day after tomorrow, but Faith uttered not a word. Evidently it was hard to be torn away from the delights of Belpoit.

Kenney had followed his mother presently. Mrs. Jocelyn called Millicent and Faith, and they went away leaving the two lovers together. Ayliffe said something to him of Faith and Millicent having to go away. Could not their mother be persuaded to leave them with their aunt for another month? Kenney made a little grimace. It was barely visible that he was a little amused by the suggestion. It almost seemed as if he had something which he wished to confide to Ayliffe, but what he said was, "Oh, it's imperative—it's awfully imperative. In fact," he went on, "I believe there is some talk about their having a trip to Europe."

If there was any vagueness about his cousins' plans, Kenney was eager to have the fullest light upon his own. Yesterday he had believed he was perfectly happy in being engaged, today being engaged was not enough. He wished to be married on the instant, or, if not on the instant, as soon as possible. He seemed to expect to see this impatience flash back at him from Ayliffe's eyes, and was very much disappointed that she hesitated.

"But you promised to marry me, you know," he said.

"But that was only yesterday. One has to get used to an idea."

"Used to an idea? I assure you I am used to it. Of course, it will be awfully nice coming here to see you every day, and perhaps staying all day—that is, for a time! But say by the middle of July."

Ayliffe shook her head.

"The first of August, then, and we can have the yacht at Bar Harbor?"

Ayliffe turned the matter over in her mind. Of course, Kenney had his little requirements.

"Oh, you will like to go to Bar Harbor," she said, "and I must not expect you to stay here."

It was clear that Kenney was infinitely struck with her disinterestedness, but more than ever he warmed to the work of carrying his point.

"Now, Ayliffe, you know you have taken me," he pleaded, "and you know you have got to see me through. You say you like me, and here I am. You must just keep me on my knees. You don't begin to know how necessary you are to

me. Without you actually I do not feel safe. You cannot realize how happy and how proud I shall be when I go about with you. I want to say to all the world, 'Look at her, let her speak for me. She believed in me enough to take me.' But then, you see, having taken me you have got to have me on your mind, almost on your conscience. I am not made of iron or marble. I am not equal to standing up on a pillar like—what is his name—St. Simeon? I give into things and to people that I do not care a two-penny rap for. I am dragged this way and that, as if instead of being a free man I was tied to wild horses, like that other fellow—what was his name? I do really need you to look after me, Ayliffe. Why not be a good girl and give in? Have you any other plans for the summer yourself?"

There had been a tone in Kenney's entreaties that stirred all kinds of compunctions and remorse in Ayliffe.

"You know that really, after having said all that yesterday in the wood, we are together," he went on, with an eye to the lovely flush and also the rising tears that his words had brought. "Don't you think we might as well keep together? Of course, I realize you do not feel proud about it all, as I do."

Her smile, if shy, was full of sweetness.

"I ought to feel proud. I know at any rate that I am intensely grateful for what you said yesterday."

"Well, if we are both suited all round?" He put out his hand, and after a moment's hesitation Ayliffe put hers into it. "Well, you won't leave me alone?" he said.

She faltered. "Oh, I don't know how to say it."

"You don't need to say a word," said Kenney. "I'll do all the talking."

XVII

RICHARD GALE must have reached Belpoit on that Wednesday evening, for this was Thursday morning, and now before breakfast he had appeared at the Cameron house, had asked for

Ayliffe, and now the two were closeted in the library. Everybody supposed he had come about the engagement, but apparently he had no thought about the engagement. Something quite different was on his mind, and when Ayliffe came down in a loose embroidered white frock he stared at her for a moment, perhaps a little concerned at her pallor and the dark lines encircling her eyes, which added curiously to their brilliancy. But after a greeting he took her by the hand, led her to a chair, and went straight to the point.

"I have sold those mining shares of yours for more than \$60,000," he said, evidently a little excited. "I have said nothing about it because I did not dare breathe until it was done. I heard in May that a new vein had been opened and that something was going on, and part of the reason that I consented to go out West was that I wanted to be on the spot. I struck it just as the boom came. I had not believed in it before. Indeed, I had not taken the certificates with me. I came straight back, only reaching New York yesterday. I was just in time to go to Wall Street, and, as I say, I got sixty-one, which gives you \$65,791.00."

The whole man was aglow. He stopped short and gazed at her exultantly. "Perhaps I have made a mistake not to wait," he went on. "If they go up to ninety I give you leave to find fault with me, but when for years and years they have stuck at eight and nine, with nobody to offer six, sixty-one seemed to me simply a bonanza. I am so glad about it, Ayliffe. On my soul, I did not suppose that anything concerning money could put me into such a fever of joy, yet of impatience. For don't you see I had to cross the continent. Suppose I were to lose the market, suppose the new lode were to turn out only a surface pocket. However, all the news I met was reassuring. All the while the lode was widening and deepening, the further the shaft goes the better it has turned out. As I say, Ayliffe, I may have been premature, but I wanted you to realize something on your father's investments."

So far he had been only eager to communicate his news. He had seen her eyes fixed on him, and had expected to see her whole being vibrate to this good fortune. Now, feeling a lack of response, he paused and stared at her.

"You do not look glad," he said, in a different tone.

"Oh, I am glad," she replied, in a mechanical sort of way. "I am glad, very glad." But the clear sincerity of his

whole mood found no answer in her. What was in her mind he could only ponder. Her lips trembled slightly—she looked away from him. He took her hand, and although she left her slender fingers in his hand he did not seem to reach her.

"You are not glad at all," he said, as if dumbfounded.

"Oh yes, I am glad, I am thankful," she faltered. She had turned her glance away from him. Her lips moved, and he could hear a faint murmur. He stooped lower, put his ear to her lips. What she was murmuring was, "I always said that I must pay that debt to you, and it could have been paid—it could have been paid."

He did not wait to have her complete the sentence. His whole face had darkened—he drew back.

"How you must hate me, Ayliffe. Oh, my God, how you must hate me! Have I deserved it?"

He had met a grave, pitiful little smile on her face. He could not guess what she was thinking, how she was saying to herself, "Had I only known this was coming. Now it is too late, too late."

She could not bear it. She bowed her head down to her knees. She knew that honor, dignity and even decency required that she should control this mental anguish; that she should answer Gale; that she should never let anybody on earth know how this intolerable pang assailed her that she had made a sacrifice of all she held dear, and that it was needless.

He stood waiting, his own feeling of disappointment and rebuff becoming lost in a widening consciousness that it was she who suffered, that she was struggling in some deep waters of feeling. He began to murmur, "Ayliffe, Ayliffe." He put his hand on her shoulder, then threw his arm around her and drew her close.

"What is it, dear child? Tell me—you frighten me."

She gently drew back and looked up with a little, soft smile of obedience, and said, with a little sigh, "It is so strange, so strange, I cannot take it in."

"About this money?"

She nodded.

"A little while ago I felt so poor. Everything seemed to go against me. Yesterday I got news that the story I had sent away was to bring me hundreds and hundreds of dollars, and now this news comes."

The obvious note of her being no longer poor struck his logical sense.

"Have you accepted Jocelyn?" he demanded.

She smiled, although his look and tone gave evidence of the sharp tension of his mood.

"Yes, I am engaged to Kenney."

"Since when?"

"Since day before yesterday."

"Is it absolute, irrevocable?"

"It is absolute, irrevocable."

Some form of exclamation burst from Gale. He walked away from Ayliffe to the window and seemed to be looking out. It was screened with wire, but otherwise open to the light and air, and the dewy splendor of the lawn, all set off with masses of roses in full bloom, lay before him. Fido, the Angoras and the cockatoo were having a little game of romps along the paths. He stood there silent, and the utter stillness stupefied Ayliffe, then startled her, and finally brought her to her feet. She ran across the room and laid her hand on his arm. He turned.

"Well," he said, "I am simply trying to take it in that you are engaged to Jocelyn. Once, somehow, I used to

feel that you were mine, now you are not mine." He faced her, his manner quite simple and kind.

"Although I had seen it coming, I had never believed it," he went on. "Would it be fair, Ayliffe, if I were to ask you if you love him?"

She felt his searching eyes and rebelled against their power.

"Yes, I can love Kenney," she said.

"And he will be able to make you happy?"

"I expect to be very happy," she again replied, in the same strange tone.

"God knows," said Gale, with feeling, "that if you marry the man you love and are happy I have no right to utter a word. Your peace is dearer to me than anything in the world. There is no doubt about Jocelyn's money, and he will be generous."

"He is the most generous person on earth," she burst out, then, with a devouring blush, added, "Except you, Mr. Gale."

His look back at her was like a blow. She had actually to shut her eyes—her whole being tingled.

"Have you tested his generosity already?" he asked, dryly.

She waited a moment, doubtful whether or not to confess all that was so utterly sordid about the story. Then, with a feeling that she owed it to Kenney to put him in the best possible light, she said,

"Unless I had spoken to him about money I could not have realized just how good he is."

"You spoke to him about money?"

She flung back her head.

"I haggled," she said, indomitably.

"Haggled? Do you mean you put a price upon yourself?" She was quivering from head to foot, but tried to answer undauntedly.

"Not just that, but I told him that I should want to do something for the aunts, and then——"



"WHAT, PROMISE TO OBEY KENNEY?"

"Go on. Tell me you told him that you owed me something which had to be paid, or you could not—"

"I did not need to say anything," said Ayliffe gently. "At the faintest suggestion on my part of anything about money he said that his wedding present to me would be a large sum."

The two continued to face each other for a moment in silence. Then came a tap at the door and Miss Polly looked in. Breakfast was ready and waiting and Mr. Gale must come and join them. Mr. Gale declined breakfast—he had other business on hand.

"I simply came to tell Ayliffe that her financial affairs were looking up," he explained to Miss Polly.

He nodded to Ayliffe. "I will try to see you in a day or two," he observed, and then was off.

He had for the moment no plan except to get away from the house. He felt sick and sore, and as if a door which held all he held precious had been shut in his face. The knowledge that Ayliffe had really engaged herself to Kenney had struck him a blow. He had so long been used to the feeling that his love for the girl must be equaled by his magnanimity, but that his determination would sooner or later win her—he seemed at this moment to have lost, not part of his life, but his whole life, as if everything had come to an end. Once in the open street he was undecided what to do. Would it not be better to get out of Belpoit, to take the next train to New York? He looked at his watch. It was too late for the 8:15, but the 9:30 was not far off. His way lay past the Campbell house, but he had no desire to turn to Denise for consolation today. Denise would have read him through and through in a moment. With all his admiration for Denise, her whole nature expressed for him too much unrest, too many demands. The difference between Ayliffe and Denise was that Ayliffe was absolutely a woman who charmed, drew and held, and the other a clever creature, all whims, who amused, surprised, delighted, but who individually remained vague, shadowy, problematical. She interested him intellectually, but at the same time never touched his heart or sense. No, he did not wish to see Denise today. He would go back to New York, where there was business, business of the most urgent character, thank heaven! As he turned he heard his name called. It was Kenney Jocelyn.

"I heard you were here," said Kenney. "Was there ever such a piece of good luck? I have missed you every moment since we parted, Gale, and needed you every hour. I am so glad to see you."

Gale, although conscious of being cold and repellant, could still answer the warm hand-shake, for to look at Kenney's glowing face and laughing eyes without smiling back would have been impossible.

"You have been there?" said Kenney, pointing over his shoulder to the Cameron house.

Gale nodded.

"You have heard all about the engagement, then?" Kenney pursued.

"Well, yes. I suppose congratulations are in order. I can truly tell you that I consider you one of the most fortunate men in the world."

"Of course, I know all that, and I quite agree with you that I do not deserve it," said Kenney, "but if you knew what I feel at this moment! Where are you going, by the way?"

"Back to my room and then to New York on the 9:30 express."

"I will just walk along with you," said Kenney. "Perhaps it will put me in a better state of mind. Oh, how nice it sounds! Off to New York at nine-thirty. No trouble, no Maters to scold, no trustees to grumble, no sweetheart to cast black looks at you. I envy you with all my heart."

They were walking on together. Gale turned sharply on Kenney.

"Look here, youngster," said he. "If you know what you are talking about—"

"Oh, thunder!"

"If you cannot take a better tone, I will —"

"Don't you see, Gale, I am in a confounded fix?" said Kenney, "and I just want to put the whole matter before you."

The house where Gale stayed was not far off, and in five

minutes the two were closeted together, and after a few moments' silence Gale opened the conversation.

"Let me say this, Jocelyn," said he. "I have been told this morning that Miss Grant has done you the honor to accept you. As Miss Grant's guardian I do not find you quite in the mood I should expect."

Kenney had sat down in a rocking chair by the window and was rocking vigorously.

"So far as Miss Grant is concerned," he said, "everything is all right. I admire nobody in the world half so much. I am ready to jump out of my skin whenever I think of her. I only wish that she and I were alone in the world."

Gale waited.

"The trouble is that I am in a confounded fix," proceeded Kenney, "and I put Miss Grant quite out of the question when I say, 'Hang women!'"

"I understand," said Gale, with intense indignation. "You have other obligations."

Kenney uttered a groan.

"That is what I wanted to tell you. Just fancy! It is my cousin Faith who says I am engaged to her, who says I offered myself to her. She says she will tell everybody so. She has already told the Mater, and the Mater is terribly disturbed."

"But is it true?" demanded Gale, in a deep voice.

"It is the most nonsensical idea in the world," said Kenney. "I should no more have thought of trying to go to work to marry Faith than—why, I just accepted her as good fun, you know, and cousins are cousins. I liked to make her open her eyes. She was easily scared, too, and perhaps I put my arm around her, and if anyone has gone as far as that, why, kissing comes easily. You understand, Gale, that I was just practising, as it were. There was nothing in it."

"Yet you cannot deny that you have spoken to her of marriage?"

"Yes, it was only in fun, I tell you. She knew well enough it was only in fun."

"Miss Grant is of age," said Mr. Gale, "but my guardianship may be said to continue. Certainly my duty toward her, my feeling for her is as strong as ever. I would not permit you or any man on earth to put her in a doubtful position."

"No more would I. I would die first," said Kenney. "The Mater feels it quite as strongly. Faith's father has been sent for. He will be here this afternoon. They will all leave early tomorrow—in fact, the Mater lays it all to Faith and is indignant. But, just to make up for the mistake of letting her stay on here in this dangerous vicinity, she is willing to give both girls a trip to Europe."

Gale stared straight at Kenney.

"Why are you telling me about it all? Because I am Miss Grant's guardian?"

"Because you are out and out the best fellow I know," said Kenney. "I feel downcast—I hate myself. Why am I forever in some mess? I long for a little sympathy."

"I am sure I have got no sympathy for you. What do you want? What idea is behind all this? Have you any feeling? Good heavens! Are you like an ass between two bundles of hay?"

"Oh, it is Ayliffe I want, no doubt of that," said Kenney, cheerfully. "The Mater cannot live without her."

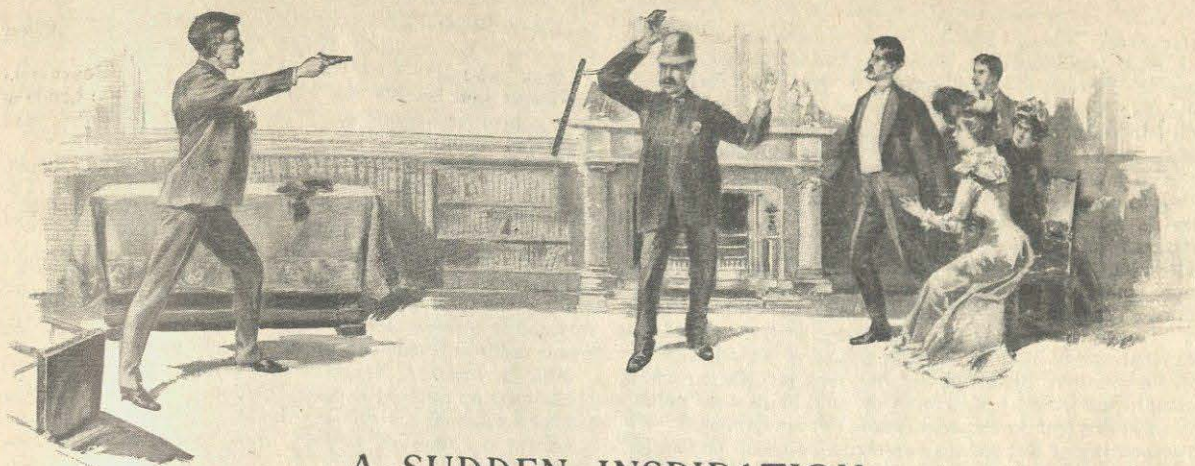
"If I thought by any possible chance there was anything different lurking in your mind, by all that's good, I would break the whole thing off," said Gale, severely. "A man in love knows when he is in love."

"Of course he does," Kenney declared. "The trouble is there are too many girls. A fellow feels sympathy for them and he gets in a fix. There are really not men enough to go around."

"Love? You know nothing about love," Gale pursued, at a white heat. "Love has no alternative. Nothing can be more convincing than its revelation, nothing more imperious than its dogma, nothing more infallible than its demands upon a man's heart and conscience. It is the one true religion—there is no other."

While Gale spoke he had been thrusting his things in his bag. His time was up. He shook hands with Kenney, who was still rocking vigorously by the window, and was off without further parley.

(To be concluded)



A SUDDEN INSPIRATION

By MARY DAWSON

DRAMATIS PERSONÆ:—JULIUS MCPHERSON, *an absent-minded author*; RALPH RYDAL; MARGARET RYDAL, RALPH'S sister; MRS. RYDAL, *mother to RALPH and MARGARET*; A STRANGER; THEODORE, *brother to JULIUS*.

SCENE: *An old-fashioned parlor. A key is heard in the lock. Enter JULIUS hurriedly.*

JULIUS: A veritable inspiration! That scene between Jack and Helen that I've been working over for a month. A pen, a pen! My kingdom for a pen and ink! (*Sits down at table and writes.*) There! That's the outline. I'll lay it aside for development when I'm cool again. There's no judging a thing when it's hot from the brain. (*Picks up a book that lies upon the table.*) Hello! What's this? An edition de luxe of the "Duchess." Good gracious! What has got into the boy? He must be getting softening of the brain. (*He notices a bit of blue satin at his right hand and holds it up.*) A bag! A lady's bag, I should say. How did that get here? Ah, ha! brother mine. You did not go sailing, after all. Well, I have a good laugh on you, my boy. Another time when you entertain angels unawares—unaware to your older brother, I mean—take care that you remove all traces in the form of satin bags and "Duchesses."

(*Key is heard in the lock.*)

A VOICE *in the hall*: Good evening. Thank you for bringing me home. A delightful time, did you say? Yes, simply perfect. Their affairs are always such good fun. Yes. At the Withers'. Shall I see you there? Three whole waltzes? Well, I'll see about that. Perhaps. If you're very good. Yes, indeed it is. Goodby.

JULIUS (*aghast*): A girl! What in the world does this mean? She must have mistaken the house. I'll step back into the shadow, so that she will not catch sight of me too suddenly. I must break it to her gently.

(*Enter MARGARET, singing*): "And for bonnie Annie Laurie—"

JULIUS: What a charming voice she has. I must positively say something to show her her mistake.

MARGARET: "I'd lay me down and dee—"

JULIUS: Ahem! I beg your pardon.

MARGARET: Oh! Merciful goodness! A burglar.

JULIUS (*soothingly*): Don't be frightened. I assure you I wouldn't harm you for the world.

MARGARET (*aside*): How cool he is! They say these self-possessed burglars are the greatest villains when roused. What shall I do? I must not faint. Thank goodness! (*Retreats to end of room and seizes by barrel a pistol which lies on shelf of corner closet.*) Sit down, or I shall—shall shoot you.

JULIUS (*calmly*): My dear child, I'm afraid you'll shoot yourself if you hold the thing that way. I suppose you intend to aim at me, therefore I am safe. But I assure you I'd be more comfortable if you weren't threatening to blow off your little fingers with that gun. I beg pardon, but you don't seem to know that that little spring thing there is the trigger.

MARGARET (*aside*): It's strange. He doesn't look like a villain or a maniac. It must be temporary aberration. I've heard that the best way to handle these people who are a little off is to humor them. If you contradict them they are liable to become violent. (*Lays down the pistol.*) There, sir. I was only joking, as you must have known. Ha! Ha! Ha!

JULIUS (*jumping up*): Joking, eh! Then this is some precious trick you young people have gotten up on me. (*Aside.*) Wait till I lay hands on that imp! He's always at this kind of thing. He'll smart for this. (*Aloud.*) Perhaps you are the young lady to whom these belong? (*Holds up the bag and the book by the "Duchess."*)

MARGARET: Yes, yes. They are both mine.

JULIUS: Well, and where has Theodore gotten to?

MARGARET: Theodore! (*Aside.*) I must pretend I know all these people. (*Aloud.*) He will be back in a moment. He went on an errand for me.

JULIUS: And you made up all that conversation at the door in order to deceive me?

MARGARET: Yes. Every bit of it. Didn't we do it cleverly?

JULIUS (*aside*): I wonder how long she means to stay?

MARGARET (*aside*): How in the world shall I get rid of him?

JULIUS: Won't you have a chair till Theodore comes?

MARGARET: Thank you. I expected him before this, even. (*Sits down.*)

JULIUS (*aside*): What is Theo thinking of? Does he call this sort of thing fun? He knows perfectly well what difficulty I have in conversing with women under the most favorable circumstances. As for a time like this, I am completely floored. Confound him, I suppose that is just what the young idiot wanted. I suppose he is splitting his silly sides out now with the idea of my predicament. (*Aloud.*) Perhaps—that is, I suppose—I mean that no doubt you were one of the party with which Theodore went on the bay today. I did not expect Theo back so early.

MARGARET (*aside*): I must not contradict him. (*Aloud.*) Yes, indeed. We had an awfully pleasant trip. We did get back a little earlier, on account of taking the five o'clock boat to avoid the crowd.

JULIUS: Ah! Then you changed your plans. Theo spoke of a yachting trip.

MARGARET (*aside*): What a narrow escape. (*Aloud.*) Yes, we were obliged to change our plans on account of the storm—

JULIUS: Storm?

MARGARET (*aside*): What am I saying? It has been beautifully clear all day. (*Aloud.*) Yes. The storm that threatened. The boatmen prophesied one, so we were afraid to start. They can foretell a storm, it seems, when there isn't a cloud in the sky or a ripple on the water. They seem to smell storms as dogs do. But one can't disregard their warnings—so many accidents occur from that sort of foolishness. One can just see the headline in the newspapers—"Pleasure Boat Lost in the Bay. A Dozen

Unfortunate Young People Meet Unlooked-for Death. Warned By the Boatmen, They Laughed at the Notion of a Storm." Doesn't it sound familiar? Ha! Ha! Ha!

JULIUS: Very familiar. Ha! Ha! (*Aside*.) What subject shall I introduce next? I am at the end of my tether.

MARGARET: If I could only get upstairs and lock myself in. But it might make him violent if he suspected I was trying to escape. (*A key is heard in lock.*) (*Aside*.) Saved! That is mamma! (*Advances to meet Mrs. RYDAL and whispers.*) Mamma! A crazy person. Be careful. Don't excite him. He thinks the house is his. That's his mania. Invent something, quick—I am exhausted.

Mrs. R. (*aside*): Crazy! Heaven help us! What shall I do? I have it. I'll say I'm an informal caller. (*Advances with outstretched hand and society manner.*) Good evening. How do you do? Beautiful weather, isn't it. Margaret and I thought we would just drop in on you, being near neighbors of yours, you know, and make your acquaintance. We are something of Bohemians ourselves—so much pleasanter among congenial people, don't you think so? The amount of form we use nowadays is so unnecessary. Such a change from the good old-fashioned simplicity, and I quite feel as if I'd known you all your life, having been a school friend of a cousin of yours—such a good friend of mine. I love her like a sister.

JULIUS (*aside*): Can she mean Cousin Henrietta Cross? The worst old crank in Christendom. She's the only cousin I have of her age. (*Aloud*.) Delighted to make your acquaintance, I'm sure. Won't you sit down? I have just extracted a confession from your daughter about the trick which she and Theodore had concocted for my benefit. I suppose you were in the plot also.

MARGARET (*motioning to her mother*): You know, mamma—the trick we agreed to play. Ha! Ha! Ha!

Mrs. R.: Of course. Such a jolly piece of nonsense. Just like us, wasn't it. Laugh and grow fat, you know. Ha! Ha! Ha!

JULIUS: I can't wreak my vengeance on you ladies, but I shall take it out on Theodore. I suppose he will follow presently.

Mrs. R.: Not this evening, I'm afraid. I left him a trifle indisposed—in bed, in fact. The doctor says it is nothing. Merely late hours and cigarettes. You young men have no discretion. You expect to work all day and dance all night without bad effects—and then that poisonous nicotine into the bargain.

JULIUS: But—but Theodore doesn't smoke. He gave it up when he began his training for college.

Mrs. R. (*laughing wildly*): Doesn't smoke. Ha! Ha! Ha! I'm afraid you don't know him quite as well as I do. I'm afraid he hides his little weaknesses from the public eye.

JULIUS (*aside*): I am bewildered. There is some mistake. Why in the world should Theo trouble these ladies by becoming an invalid at their house if his illness is of so trifling a character? Can they be concealing something from me? An accident? Ah, that sailing trip! Perhaps they were of the party. How distressed their eyes are—quite wild almost, one would say. They are trying to break it to me gently. (*Aloud*.) Madame, don't be afraid to tell me the truth. Whatever it is, I can bear it better than this horrible suspense. Is—has my brother met with an accident?

Mrs. R. (*aside*): Another hallucination. (*Aloud*.) An accident! What an odd fancy. Your brother is perfectly well.

JULIUS: Then how—why is he lying indisposed at your house?

MARGARET (*aside*): How these poor diseased imaginations leap from one subject to another. He fancies now that his brother is ill at our house. Oh, will mamma be able to keep pace? If she fails we may be murdered.

Mrs. R. (*soothingly*): You are mistaken, my dear fellow. Your brother does not happen to be at our house this evening but he is perfectly well—never better in his life, if one may judge from his appearance. We left him playing the piano in the drawing room and humming over new songs with my younger daughter.

JULIUS (*aside*): Playing the piano and perfectly well. (*Aloud*.) I beg your pardon for my stupidity, but I understood you to say that Theodore was indisposed at your house—in fact, in bed, the result of late hours and smoking?

Mrs. R. (*aside*): Gracious mercy! Was Theodore his

brother? What shall I say. Oh, I can't go any further with this. We are lost. Help! Invent something.

MARGARET: Ha! Ha! Ha! Did you think we were talking about your brother Mr. Theodore? We were speaking of my brother Theodore. What a funny mistake. Ha! Ha! Ha!

Mrs. R.: Yes. Wasn't it absurd! But natural, though. The Two Theodores. Sounds like a title for a novel. The same name does lead to such confusion. Ha! Ha! Ha! A perfect comedy, sometimes.

JULIUS: Ha! Ha! Some pretty kettles of fish. The same old mix-up. (*Aside*.) I hope they are enjoying this. To me it is the most unjocose joke I ever laughed at. I am inclined to believe there is some trick under it all. Their whole manner betrays an uneasiness, an expectation—

Mrs. R. (*aside*): Margaret, he is growing restless. I must make an attempt to reach the door. (*Aloud*.) Excuse me for a moment. I left my mantle in the hall. (*Exit.*)

(*Enter a STRANGER in full dress, accompanied by Mrs. RYDAL.*)

STRANGER: Madam, is this the fellow?

Mrs. R.: Yes. Margaret, my love, courage!

STRANGER: Here. Get out of this. Come with me.

JULIUS (*angrily*): This joke is becoming one-sided. (*Picking up pistol.*) Hands up. (*STRANGER throws up his hands.*)

Mrs. R.: I shall be murdered in my own home.

JULIUS: Your home. This is my home, Madam. (*Aside*): Is she deranged?

MARGARET (*aside*): Such a pitiful case. How sane he looks! I hardly feel afraid of him, now.

Mrs. R.: Have you any idea who this man is, love?

MARGARET: No. I never saw him before. I found him here when I came in.

JULIUS: Doesn't know who I am! Why, young lady, you assured me that my brother brought you here to call on me for a joke!

(*Footsteps are heard in the hall and lively whistling.*)

MARGARET: Ah! There is Ralph. Ralph! Help! Help! (*Enter RALPH, running. Does not perceive JULIUS. Rushes at STRANGER.*) Hello, you fellow! What are you doing here? Don't worry, Margery. I'll fix him up in short order. (*Pushes STRANGER against the wall and prepares to pummel him.*)

Mrs. R. and MARGARET: Oh, don't, don't! Stop Ralph! Oh, oh, oh!

RALPH: I'll teach you to enter houses, before I get through with you.

JULIUS (*advancing with pistol*): Hands up!

(*RALPH and STRANGER hold up hands.*)

RALPH (*aside*): An accomplice, by Jove! He seems to have the drop on us, all right. I'll wait until he makes another movement and then wrench it out of his hands.

JULIUS: I've no intention of doing anything with this weapon, gentlemen. It just occurred to me as a means of restoring temporary quiet and promoting explanations. You may put your hands down.

RALPH: You're a cool one.

JULIUS: I confess I don't feel as cool as I could wish. Madame, I trust your daughter is not frightened. I really did try to avoid frightening her by every means in my power. Suppose we sit down and talk this thing over quietly. (*All sit down.*)

RALPH (*aside to STRANGER*): I beg your pardon for mistaking you. Hope I didn't bruise you against the wall. I see now that you are in the game. Can you manage to slip out and get a policeman? (*STRANGER slips out.*)

Mrs. R. (*aside to RALPH*): Humor him, Ralph. This man is not a burglar—he is crazy.

JULIUS: This may be, as your sister suggested, only a joke. But I haven't enjoyed it, and I think it is about time it came to an end.

RALPH (*aside*): Of course, of course, my dear fellow. It was all a trick. We didn't intend that it should go quite so far. Tremendously easy to overdo that sort of thing. (*Enter STRANGER with POLICEMAN.*)

POLICEMAN (*seizing RALPH*): Here, youse! Youse is wanted. Youse come with me.

CHORUS of VOICES: No, no, officer. This one.

Mrs. R. (*aside to POLICEMAN*): He isn't a burglar, officer. He's slightly insane. Humor him—coax him. Don't get him excited.

POLICEMAN (*aside*): Him! Why, he looks saner than the other one. (*Coaxingly*): Come along with me, sir. There's someone waiting to see you outside.

JULIUS (*shaking him off*): Confound you. I'm no more insane than you are. (*Turning to others*): This idiotic joke has gone far enough.

POLICEMAN (*aside*): Oh, that's your bug, is it? He's got the sane bug. Lots of them gets that kind. Youse can't make them believe that the hull rest of the town isn't dotty and them as right as trivets. (*Aloud*): Come, sir. See whose a-waitin' for you outside. Someone you'll be glad to see.

JULIUS: Go to thunder. No. Hold up your hands. (*Points a pistol. POLICEMAN throws up his hands.*) Now let's talk this thing over sensibly and try to reason it out, if there is such a thing as reason left in the world. I am sitting quietly in my library—

MARGARET: In our library—

POLICEMAN: Now look-a-here. Which of youse library is it? Mrs. R.: It is our library, of course.

JULIUS: Theirs! (*Aside*): Am I mad or sane? (*Aloud*): I repeat, I am sitting quietly in my library reading, when this young lady comes in. She sees me, screams, covers me with a pistol, then lays aside the pistol and tells me that it is a trick my brother has put up on me. I wait for my brother to come in, as she says he intends doing, but he fails to appear. While we are waiting the young lady's mother appears. She tells me she came to make my acquaintance in a neighborly call. Instead of carrying out this statement she calls in the assistance of this gentleman—

POLICEMAN (*aside*): Blessed if that one they say has the bug don't talk straightest of all. What have I got into? A nest of lunatics?

JULIUS (*continuing*): This gentleman undertaking to thrust me out of my own house, I cover him with this pistol. While we are settling things up the young lady's brother runs in, pummels this other gentleman until I make him stop. And then, just as we have got down to explanations again, they call in an officer.

POLICEMAN: This don't seem to get any nearer the point of whose house this is, anyway. Look-a-here. I think all of youse'll have to take a ride with me in the wagon. I can't make nothing out of all this. Seems to me youse is all To Let in the Upper Story.

JULIUS (*mopping his brow*): The thing is a nightmare. I can't be awake.

Mrs. R.: If it only were a dream.

POLICEMAN: Blessed if that fellow with the bug don't make me think it's the others that's off.

(*Enter THEODORE.*)

THEODORE: How do you do, Mrs. Rydal. Miss Rydal, good evening. The maid told me to walk right into the library. (*Sees JULIUS.*) Julius, you here!

JULIUS (*furiously*): Yes, you young idiot, and well you know where I am. So you've come to see the outcome of your precious nonsense, have you? I don't mind telling you that you've narrowly escaped killing two or three people by it.

THEODORE (*aside*): Evidently been drinking! And he has always been such an abstemious chap! (*Aloud*): Here, old man. Come along with me. How can I ever apologize, Mrs. Rydal?

Mrs. R. (*aside*): Champagne at dinner! Why didn't I think about that. How quick men are about such things. That explains everything.

MARGARET (*aside*): Oh, Mr. Theodore, are you sure? He was so self-possessed—I can't believe he is guilty of that!

THEODORE (*aside*): By Jove, he does look right enough! For heaven's sake, man, what are you doing here?

JULIUS: This nonsense has gone far enough, Theodore. There is a point at which everything ceases to be funny. You owe these ladies an apology.

THEODORE: We undoubtedly do. I sincerely hope the ladies will pardon us for this extraordinary scene. But, so far as I know, I am guiltless of anything more than a wish to call upon our new neighbors, Mrs. and Miss Rydal, whom I had the pleasure of meeting when I was away at college.

JULIUS (*sinks into chair*): Oh, I give up. I am a raving lunatic.

POLICEMAN (*admiringly*): 'Tain't every man as could take enough to turn his head that way without weakening his

legs some. He's as steady on his pins as if he'd only drunk buttermilk.

THEODORE: Here, give me your arm, old man. You'll be set up again after you've been home twenty-four hours.

JULIUS: Home. Where is home?

MARGARET: Ah, poor fellow! It is dreadfully sad to see them like this, even if it is their fault.

Mrs. R.: It may be an hereditary weakness. He looks like such an intelligent man.

THEODORE: Here, old man—take my arm.

JULIUS: A private asylum, Theodore. It must be private.

THEODORE: Asylum, pooh! I'm taking you home. (*Aside*): To sleep it off.

JULIUS: Home! This is home.

Mrs. R.: A peculiar mania.

JULIUS (*standing up and shaking himself free*): Not my home! That clock with the ship pendulum! That walnut bookcase! Those bronze statuettes! This carpet with the Arabic design! That siege of Troy tiling around the mantelpiece!!!!

THEODORE (*aside*): Hello! An idea! I believe I begin to see. (*Aloud*): Mrs. Rydal, pardon the question, but you rented this house, furnished, from Mrs. Swipes, did you not?

Mrs. R.: Yes, Mr. Theodore.

THEODORE: Julius, wake up! Wasn't it Mrs. Swipes' house that you rented furnished while I was at college?

JULIUS (*wearily*): That was the name, as I remember it.

THEODORE: And you moved—when?

JULIUS: Moved?

THEODORE: Yes, moved. Got out—left that house for another you liked better, you know. Think, if you know what that means. You had moved, you know, when I returned.

JULIUS (*in bewilderment*): So I had. And this is that house? I am dazed. What have I done? I seem to have made a most inexcusable blunder.

THEODORE: Rather, my dear fellow. You have simply walked into a house you had formerly tenanted and made yourself at home there.

JULIUS (*faintly*): I believe you are right. I had an inspiration for a story. I was passing this door when it suggested itself and I needed a pen and ink. The house looked familiar. I was occupied and simply—simply came in.

THEODORE: But how? Didn't you ring the bell?

JULIUS: No, as I remember, I used a latchkey. I must have retained the old latchkey that I had when I lived here. I am confounded, Theodore. Do apologize to the ladies. I am incoherent.

THEODORE: Mrs. Rydal, my brother desires me to tender to you and Miss Margaret his most humble apologies and to assure you that he will never, never, never do this again. The best excuse I can give for his conduct is the fact that he is a novelist—

Mrs. R.: Why didn't I think of that before? That explains everything.

MARGARET (*with interest*): Ah! A novelist.

JULIUS: I am so confounded at my stupidity that I can hardly find words to express my regret for the trouble and annoyance I have caused. I am profoundly sorry—overcome with mortification.

Mrs. R.: Don't give it another thought. One excuses everything to genius.

JULIUS: I'm afraid I can't claim any indulgence under that plea. I trust you will permit me to call and assure myself that you and your daughter have not suffered any ill consequences from this abominable episode.

Mrs. R.: Margaret and I will be delighted to see you.

MARGARET (*aside*): Julius McPherson. That was the name of the author of "Pearls Beyond Price." Oh, Mr. McPherson, I've always wanted to know what became of Kathleen and Henry Merriweather in the "Pearls Beyond Price." It has always been one of my dreams to meet the author of that book. To think that I was alone with the author of my favorite novel for half an hour, and did not ask him a single question about his books.

JULIUS (*laughing*): Afford me that pleasure another time, and I promise to answer any question you may ask. I promise also to behave much better at our second interview, if you grant me one, than at our first.

[CURTAIN]



THE FEAST OF THE KINGS

BY G. W. JACOBS



THE ADORATION OF THE MAGI

AMONG the antiquities which are retreating before the rapidly-advancing host of novelties is the celebration of the feast of the Epiphany, or "Manifestation," commonly called "Twelfth Day," because, placed in the calendar twelve days after the birth of Christ. It was also frequently known as "The Feast of the Kings," or "Little Christmas," because on that day the Infant Saviour was made manifest to the Gentile pilgrims, who, with the lapse of centuries, became invested with royal dignity.

According to the venerable Bede, Melchior, an aged man with a long beard, brought gold, in honor of the Infant's royalty; Gaspar, a beardless youth, offered frankincense, in token of His divinity, and the gift of Balthasar, a Moor with a spreading beard, was myrrh, in prophecy that eventually He would be persecuted unto death. There is a tradition that in after years these men were baptized by St. Thomas, in India, and that in the fourth century the Empress Helena had their bodies carried to Constantinople, whence they were removed to Milan. When that city was taken by Emperor Frederick, in 1164, he gave their relics to Rinaldus, archbishop of Cologne, by whose successor they were encased in a shrine of gold, covered with gems. In this shrine, in the great cathedral of Cologne, may still be seen the skulls which are averred to be those of the Magi.

The feast of Epiphany, established in 813, and celebrated differently in different countries, was always intended to honor these men. It has always been a favorite theme for painters and poets. Representations of it are found in bas-relief in the catacombs as early as the second century. In later paintings the Virgin is frequently represented as lifting a veil and showing the Holy Child to the wise men, thus portraying divine humanity to sinful man.

Others display the shepherds on one side and the kings on the other, expressing the manifestation, at once, to Jews and Gentiles.

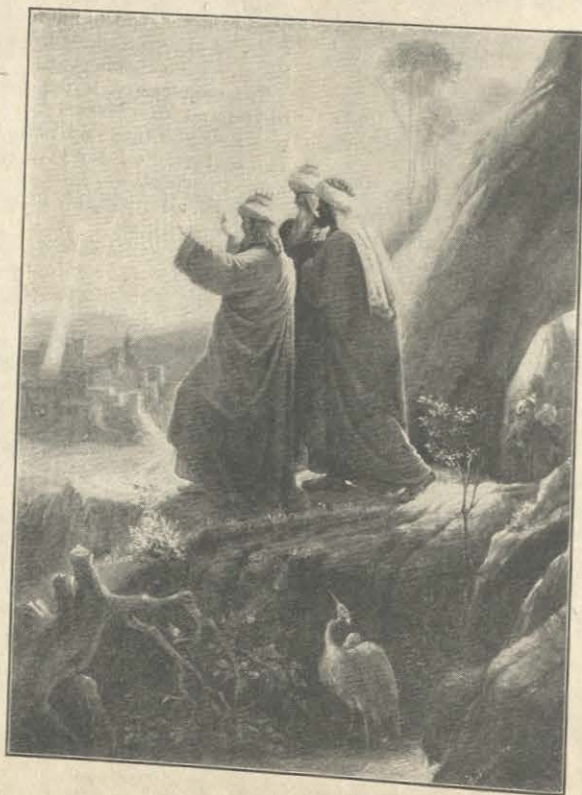
The adoration of the Magi was also a favorite subject for mystery plays. One on this subject was written by Margaret of Valois. Long ago it was a custom of royal personages to offer at the altar in honor of these three kings. This picturesque custom is still observed in some of the Roman Catholic countries.

The election of a mock monarch to preside over the sports of particular seasons is a very old practice, of which there are still some traces, in England as well as on the continent. Thence came the Kings of Christmas, the May Queen, the Lords and Abbots of Misrule, the Abbot of Unreason in Scotland, and Kings, Popes and Bishops of Fools on the continent. These whimsical assumptions of dignity

are derived from the ancient Saturnalia, at which festival, among the Greeks and Romans, masters waited upon their servants, who were honored with mock titles, and permitted to assume the state and deportment of their lords. Twelfth Day almost coincides in date with the Saturnalia, the kings of which were elected by a bean. The process of electing a person king or queen of such revelries was merely the finding of a bean in a piece of divided cake, whence the term "bean king."

These mummeries were so popular that they continued to be practised long after the establishment of Christianity, in defiance of the threats and remonstrances of the clergy, who at length yielded and permitted the continuance of the practices, but so altered the primitive object of the institution that the orgies in honor of a heathen deity were changed to Christian commemorations.

The first act of the new monarch was to dub some member of the company the fool of the evening, whose



"THE GUIDING OF THE STAR"

business it was to "keep the table in a roar" by his verbal and practical jokes. No one drank until the king set the example, and when he placed the cup to his lips the place rang with laughter and shouts of "Le roi boit!" This is the subject of Jacob Jordaens' great painting of the Flemish celebration of Twelfth Night, known as "Le Roi Boit." It was purchased for Louis XVI, and is now in the Louvre. At the end of the year 1792 the Council-General of the Commons of Paris passed an *arrêt*, in consequence of which "La Fete des Rois" was thenceforth to be called "La Fete des Sans-Culottes." It was an anti-civic feast, which proclaimed as a royalist every priest that kept it. At "La Fete des Rois" the French monarch and his nobles waited on the Twelfth Night king—usually a courtier elected for the occasion—but the custom was not revived on the return of the Bourbons. Instead, the royal family washed the feet of a number of poor persons and gave them alms.

In Germany, almost the same rites were observed in cities and academies, where the students and citizens chose one of their own number as king, providing a magnificent banquet for the occasion.

On Twelfth Day, 1564, Mary Queen of Scots celebrated the French pastime of the "bean king" at Holyrood. Mary Fleming, one of her maids, having found the bean, was proclaimed queen, and good-naturedly arrayed by her sovereign in robes of state. Her gown was cloth of silver, and her head, neck and shoulders were covered with jewels, the entire contents of the royal treasure-chest having been displayed on that occasion.

By a law in relation to holidays, made in England in the days of King Alfred, the twelve days after Christmas were a period of festivity. Epiphany had a peculiar significance in England because on the eve of that day died its last legitimate Anglo-Saxon king, Edward the Confessor, who, until displaced in the thirteenth century by St. George, was the patron saint of all England. Forced with his dying breath to name a Saxon successor, he stated that he had willed his crown and kingdom to the Duke of Normandy, and with his last utterances prophesied with fearful accuracy the fate of the ambitious and unscrupulous Harold, should he attempt to combat the claim of the Norman, which became thus legalized by the dying monarch.

Down to the time of the Civil Wars the feast was observed with great splendor, not only at Court, but at the inns of court, and the universities, as well as in private mansions and smaller households. Following a custom inaugurated in early Elizabethan days, the Lord Mayor, the aldermen and the guilds of London went to St. Paul's every year, to hear a Twelfth-Day sermon.

The English nobility sometimes kept the day otherwise, notably by blowing up cardboard castles and causing claret to flow like blood from a stag made of paste. Companies pelted one another with eggshells filled with rosewater, and large pies were made and filled with live frogs, which hopped out upon curious persons who lifted the lids. Twelfth day gradually grew to be one of the court festivals in which gaming was a costly feature. In 1662 Charles II opened the festivities by throwing the dice himself, losing £100. He had lost £1,500 the year before by the same process. The ladies, also, played recklessly and lost heavily.

This holiday, with its superstitions and merry-making, is almost forgotten in northern England, but in the

southern counties a few of the old practices of the day still prevail. In many of the parishes of Gloucestershire there is even yet a Twelfth-Day custom of building twelve small fires and one large one, in honor of Christ and the apostles. The fire representing Judas is permitted to burn a while, and then is extinguished and the materials kicked about in token of derision.

In Devonshire, the farmer, attended by his workmen, goes to the orchard with a large pitcher of cider. Encircling one of the best-bearing trees, they drink several times to a toast the words of which are:

"Here's to thee, old apple tree,
hence thou may'st bud, and whence thou may'st blow
And whence thou may'st bear apples enow!
Hats full! caps full!
Bushel, bushel, sacks full,
And my pockets full, too, huzza!"

This done, they return to the house, the door of which has been closed by the women, and is not opened until one of the outsiders has guessed the name of some delicacy which has been placed on the spit. It is given to the man who guesses correctly. Some are so superstitious as to believe that if this custom is neglected the trees will bear no apples that year. In Herefordshire the farmers, with their friends and servants, meet about 6 P. M. and march to a field where wheat is growing. At the highest point of ground they build twelve small fires and one large one. The occasion is pledged in old cider, which flows freely. A circle is formed around the largest fire, with shouting and hallooing, which are answered from adjacent villages and fields. They return to a bountiful supper, after which dancing, games, and all kinds of jollity, accompanied by cider drinking and feasting, continue until late in the night, and very often, indeed, until the next morning dawns.

The drinking song as a wassail to apple trees on the eve of Epiphany seems to be a relic of the heathen sacrifice to Pomona, the Roman goddess under whose particular protection were all fruit trees. With equal reason it may have come from the ancient Danes, who, in their invocations to



"THE THREE KINGS"

their rural deities, always emptied a cup of wassail. The celebration of this festival has had scarcely any place in the New World, even among those outwardly orthodox churchmen, the Cavaliers of "the Tidewater." In a few of the Southern States the young men, masked, and accompanied by a prominent citizen who, unmasked, acts as sponsor, visit the houses of their friends on Twelfth Night. Notices having been sent ahead to each house, the ladies, in gala attire, welcome the revelers with punch and egg-nog, and music is provided for those who wish to dance. It is very probable that the custom of New Year's calling, which was so pleasant in its earlier form, and degenerated to such riotous performances as led to its abandonment, had its origin in Twelfth Night revels.

The decline in this and several other old usages is a natural consequence of the fact that young and old have purer and more varied sources of pleasures than formerly were within their reach, but the religious and historical features of Twelfth Day may be most attractively and picturesquely represented in homes large enough for partying purposes.



WHAT WOMEN ARE DOING

A Monthly Chronicle of Feminine Happenings

Edited by the Women Readers of THE DESIGNER

EVERY paragraph or list of paragraphs for this department must be accompanied by a properly filled out Membership Certificate, a blank for which appears in "Answers to Correspondents" column. No notice will be taken of contributions unaccompanied by certificates. The columns of "What Women Are Doing" are made up of the recounting of various events in which women figure throughout the world. Our feminine readers are requested to send us in clippings from other publications, or accounts written by themselves of not over two hundred words each, of such events of this nature as seem to them of particular interest. The accounts must be well authenticated, and for each one accepted and published we will pay the sum of one dollar, while the writer of the one each month which is decided by us to be of the greatest interest will be awarded five dollars. We cannot undertake to return any accounts which are not considered of sufficient interest to be published. Write on one side of the paper only, and when clippings are sent be sure to give the name and address of the publications from which they are taken.

FIVE-DOLLAR PRIZE PARAGRAPH

A NEW INDUSTRY IN WHICH WOMEN MAY PROFITABLY ENGAGE

THE Division of Entomology of the Agricultural Department at Washington, D. C., has appointed Miss Henrietta Aiken Kelly, of Charleston, S. C., as special field agent of the United States Government to establish silk culture in this country on a scientific basis. Miss Kelly will prosecute investigations in all parts of the United States where the white mulberry may be successfully grown, and will compile two monographs for the government, one on the subject of silk worm culture and the other on mulberry growth. Miss Kelly is wealthy and is noted for her philanthropy. She has been interested for years in the possibilities of silk culture in the United States as an industry in which much idle labor in all parts of the country could be employed. She has recently completed the first scientific culture of silk at her Charleston home, having imported silk worm seed from the Royal Observatory at Padua, Italy, from which she incubated more than forty thousand silk worms. It was her success in this venture that led to her receiving her appointment from the government. During the past year over fifty thousand dollars' worth of silk was imported from foreign countries, and Miss Kelly firmly believes that the United States will soon produce an equal amount on its own account.

Adapted from "The Woman's Journal," Boston
Sent by Mrs. Eunice T. Barnett

A WELL-PAYING PROFESSION

IT SEEMS that in tooth pulling, as in almost any art or profession these days, woman is the equal if not the superior of man. At least in a great many towns of North Carolina one woman, Mrs. Dr. Moore, Tooth Extractor—so the sign on her office door reads—when she visits those towns does all the tooth pulling for the whole community around, such an expert is she. So gently and painlessly is the tooth extracted that if it is at all needed to have one removed the people are sure to have it done, and sometimes, it is said, when it is not necessary, so anxious are they to have her skillful

hand do the work. Her office is always crowded, people having to wait "their turn" for hours. On her last stay at one of the Carolina towns, covering a period of three weeks, she cleared, 'tis said, six hundred dollars. Think what that represents, at fifty cents a tooth!

Sent by M. S. W.

ELECTRICITY FOR BEATING BISCUIT

BEATING biscuit is the practical and unique use to which electricity has been put by Mrs. Martha Butler Lafsley, who has a brisk trade in this delightful Southern commodity in Atlanta, Ga. Mrs. Lafsley's success with her enterprise involves an interesting story of triumph over defeat and cunning ingenuity in electrical application. She began beating biscuit, as a trade, some five years ago for the Atlanta Woman's Exchange, then in its incipency. She had many competitors and her biscuits were by no means the best submitted. But perseverance and determination soon enabled her to fill the requirements, and in less than a year she was filling orders for beaten biscuit at ten cents a dozen. An afternoon reception in the South without a beaten biscuit as companion to the chicken salad is unknown, so very soon, from several dozen at a time, the orders grew up into the hundreds. Then the hotels in the city began ordering, and then the restaurants. The grocery stores took orders for Mrs. Lafsley's biscuits, and at last all the dining cars which passed through Atlanta took away a supply of the little golden-brown delicacies, so light and delicious. All this time Mrs. Lafsley and a faithful colored woman had been laboriously turning the crank which beat the dough into the desired consistency, until their backs and arms ached. Then the little Southern woman set her mind to work, with the result that she "harnessed" electricity to her biscuit machine—so to speak—and had a factory right in her kitchen. She used a biscuit machine known as the old "Athens Model," without which no antebellum Southern housekeeper felt her kitchen complete. This model Mrs. Lafsley perfected and patented, and applied electricity as the motive power. The financial result is very gratifying, and the business has grown to such an extent that Mrs. Lafsley now has a whole floor in a down-town building devoted to her enterprise.

Sent by Winifred Kendall

A SUPERINTENDENT AND RENT-COLLECTOR

Miss Amanda Johnson, of Chicago, is doing good and unusual work in a field which calls for somewhat unusual qualifications. In regard to "The Langdon," Chicago's first model tenement, Miss Johnson holds the position of superintendent and rent-collector. And in this capacity, incredible as may sound the statement, she is not only beloved of all the tenants who come under her jurisdiction, but by the entire neighborhood which is close to the Hull House territory. Miss Johnson's influence for good has been, in many ways, as far-reaching and potent as the most ambitious and humanity-loving of Bachelor Girls could desire, and she is declared, by many of the people who know and love her, to represent the sole instance in which a collector of rents from very poor people has been competent to draw to herself affection as well as money, and to combine an unobtrusive and suggestive philanthropy with the solid business sense which results in financial success.

Adapted from "The Pilgrim"
Sent by Helen M. Hunter

A NOVEL WAY OF MAKING PIN MONEY

MRS. WALLER, of Mattoon, Ill., shows her enterprise and industry by evolving for herself a new, practical

and essentially feminine way of making a fairly good living. After the washing and ironing of the week in her location is finished she makes a house-to-house tour, doing the mending and darning, and charging a fixed price, which is by no means high, for her services of this nature. As can be imagined, her advent is hailed with delight by mothers of large families where the young folks wear through elbows and knees and toes with alarming rapidity. Incidentally the weekly visit makes a pleasant change of scene for Mrs. Waller.

Sent by Althea Cason Gray

UNDAIDED. A WOMAN BUILDS A HOUSE

Mrs. JAMES PLACE, of Auburn, New York, has built a house with her own hands. It has three rooms below stairs and two above, and with her husband, a wounded civil war veteran, she occupies it as her home. The house is plain, but it is well built and well finished in the interior. Mrs. Place's special joy is the winding oak staircase, which she constructed with much hard labor. The walls are all ceiled with fine matched hardwood, because Mrs. Place does not believe in plaster. She says: "My husband is not strong and for years has not been able to do hard work. We needed a permanent home, but we saw no way of having one until I went at it myself. After my verandas and steps and walks are added I must grade the lot. It is 160x120 feet and will require lots of work. After that I shall paint the house and then build a barn." In one of her tiny front rooms Mrs. Place has opened a little store. It contains a stock of candy, confections and notions, which she will try and sell to the neighborhood trade. "Then," she says, "I guess we'll be as comfortable as most folks." Mr. Place was a member of Company G, one hundred and twenty-sixth New York Volunteer Infantry, and he was struck by a shell while in service. For this wound he receives a pension.

Adapted from the "Chicago American"

Josephine H. Prior

AN INDUSTRIOUS LITTLE WOMAN

LENA JENSEN, of Chicago, Ill., is a young girl now fourteen years of age. Two years ago her mother became an invalid and was sent to the hospital, the care of the house thus falling on Lena, who nevertheless attended school for two years. She has a father, a twelve-year-old brother and a seven-year-old sister, for whom she washes, sews and cooks. She is an excellent pie, cake and bread maker, darns beautifully, and keeps her household clean and neat. She can read and write as well as any girl of her age, can draw, and sometimes finds time for embroidery. Every night when her father returns from work he finds a nice hot supper prepared for him by his faithful little daughter. The mother is gradually getting better, and it is to be hoped before long she will be completely cured and return home to give the young housekeeper a chance for a little girlish amusement.

Sent by Hattie Johnson

A FRIEND TO THE FRIENDLESS

Mrs. CLARA ALICE BISSELL, of Cleveland, O., is at the head of a movement which will result in the establishment of one of the most unique institutions ever heard of. It is to be nothing less than a home for murderers who may be pardoned out of the penitentiary or serve out their terms. The object is to take care of them, and, if possible, to reform them. Mrs. Bissell was largely instrumental in saving from the electric chair Nicholas Heeney, of New York, who killed a gateman of the Pennsylvania railroad with a coupling pin. Her work for the youth is what gave her the idea for the home, and it will be named the Nicholas Heeney Home for Army of the Prince of Peace. Already ten thousand dollars has been donated to the home and an annuity of seven thousand dollars has been promised. In telling of her plans for the home Mrs. Bissell says: "When murderers are discharged from the penitentiary and have no place to go we will admit them to the home, where we will endeavor to lift them up. We

will keep them there long enough to enable them to recognize what home life is like, and it will be a place where the young men will be able to learn. The building will contain a chapel, parlors, hospital, and, in fact, will be as homelike as possible."

Sent by Nellie Thraikill

A FRAGRANT OCCUPATION

A LADY especially interested in the question of "Women's Work" has discovered that there are now no less than three hundred and fifty-four distinct vocations in which women can engage. The one drawback is that in the majority they have to compete with men. None the less, the figures are a striking proof of woman's progress in the path of independence. I send one proof for example. A woman living in Louisiana some time ago supported herself on the proceeds of a farm on which she raised nothing but mint. All the principal hotels and restaurants at the time in New Orleans purchased their mint from her, and she made enough during the summer months, when juleps and other cooling drinks containing mint were in demand, to enable her to live comfortably through the winter. This is said to have been the first farm in the country which was devoted solely to the production of mint.

Sent by Annie N. Plant

A PAYING PROFESSION

IN ONE of the twin cities of St. Paul and Minneapolis lives a young woman who earns often from one hundred and fifty dollars a month, some months as high as three hundred. She lives at home and does baking. Having been fitted for no profession, she started one of her own. Beginning in a small way, she baked for spreads and banquets at the near colleges. She joined the Woman's Exchange; her cakes became known, and now she has given up all but two or three kinds of cake and has all she can do—more, in fact; she has had to give up the smaller things and confine herself to three or four kinds of cakes. Her fruit cakes are noted, and are sent all over the United States, and even to Canada. It is fully half profit. She has had her tins and pans made just as she wants them, in fact, has reduced the work to a science. She supported a family; now it is easier, knowing just how to take advantage of both times and the markets. Great credit is due to her, I am sure, for she has climbed each rung of the ladder by patience and hard work, and today stands at the top.

Sent by Mary E. Rodgers

A WOMAN'S COLONY IN WISCONSIN

IN THE spring of 1901 a few women from Anoka, Minn., filed on homesteads in Burnett County, Wisconsin, on "cut over" timberland, which, though less than a hundred miles distant from St. Paul, had hitherto escaped the notice of land seekers. Before the close of 1901 upwards of twenty women—widows and spinners—had located claims in one township of the region. Many of these ladies are teachers, some of them holding good positions in the schools of the Twin Cities and neighboring towns. During the present summer they have sojourned upon their homesteads, in rude little log cabins, or "claim shanties." One young lady dug a well on her claim without assistance from the one man of the colony who was available for "help." Some raised vegetables this year—all have had plowing done for a crop in 1903. One plucky little teacher "grubbed" an acre or two. She also peeled the bark of the logs for her cabin and shingled the roof with her own hands. Where two or three could be gathered together there was much fun and merriment, despite the annoyance of mosquitoes, which are always numerous in a "new country." Altogether, the summer experience of the women colonists partook of the nature of a jolly picnic, and the best of the outing is yet to come in the homes which each member has acquired for herself in the new town.

Sent by Delia A. Heywood



A T HERON'S C RAG

BY ELIZABETH ROBERTS MACDONALD

T WAS just the remnant—Mr. Meredith said the cream—of a house-party that was left at Heron's Crag. Mr. and Mrs. Meredith, who had been the ideal host and hostess for a week to a dozen lively people, were enjoying the relief of having only those with them who did not need to be entertained. This charming minority consisted of Mr. Meredith's greatest friend, Frederick Allison; Mrs. Meredith's greatest friend, Olivia Stuart, and Miss Ernestine Grey, who, being "old for her years" and very unselfish, was a modern fairy godmother to them all.

Heron's Crag, the pride of its owners' hearts and their retreat whenever the world was too much with them, was a delightful rambling house perched on a wooded bluff that jutted out into the St. John River, about twelve miles above Fredericton. It was of no easily-defined style of architecture, the original building having been added to with wings and ells and towers, balconies and dormer windows, till Mr. Meredith said it should be called "The Medley," and Miss Gray declared that she always felt as if the only proper mode of entrance would be by way of a silken ladder and a magic casement.

On the evening of which I write a storm was raging, and the wind howled fiercely around the "magic casements," and wailed in weird lamentation down the clustered chimneys. In the red drawing room the curtains were drawn, except at one window; it was a fad of Mrs. Meredith's that she always must have a glimpse of the outer world, and even on the wildest nights "Louisa's window" was never covered. From her seat by the fire she could look out at the white storm, and so take added comfort in the glow and warmth of her own hearth-side.

Olivia sat in the window, apparently absorbed in watching the drifting snow, in reality trying to face a problem of which the solution was becoming a grave necessity. At a little distance, Fred Allison held a skein of wool for Miss Grey to wind; as the yellow strands slipped away from his fingers he shot frequent but furtive glances at the violet-robed figure in the window. He knew quite well what plans, involving his life and Olivia's, were in the minds of his host and hostess. He knew that he would be considered a fortunate man if he could persuade that beautiful creature to answer in the affirmative the question which everyone seemed to expect him to ask her; he knew that she must be quite prepared for it, and that she had never been unkind—and yet! He gave a deep sigh, and looked up to find Miss Grey's eyes fixed on him with a curious, half-pitying expression.

"Of what are you thinking?" he asked, quickly, and she answered, with an inscrutable smile:

"Je pense à toi."

"Of me? Impossible!"

"Of you and—yes, I see you understand. She is one of the loveliest girls I know."

"Yes, she is everything that is admirable—but very reserved; in fact, a little cold."

"She is only twenty-four! Happy Olivia!" said Miss Grey, with a sigh. "How old am I, do you suppose?"

Fred lifted his handsome head and opened his large, mild eyes with an expression of surprise and amusement.

"It is not polite to guess a lady's age," he protested, and then—"How *could* I tell? You always talk and dress and act as if you were fifty at the least; but of course you don't look old. How can I tell?"

"I am forty-two today," she answered, quietly.

"Then why, for heaven's sake, do you pretend to be fifty-two? I am thirty-six myself, and I'm sure I don't feel old," he said.

Ernestine laughed, with tears in her eyes which she did not understand.

"I never had any childhood or youth," she said. "I was left an orphan so young, and the aunt who brought me up had six children, most of them younger than I. They were darlings, but I had to take most of the care of them, and sometimes it was rather trying. They are all scattered now, and my aunt is dead, and I have no one to take care of but myself. It is a dreary way to live, when you come to think of it. I sometimes think I will go away where no one knows me, and pretend to be an heiress, and wear beautiful dresses, and go to balls and operas, and have one year of girlhood even now. I could do it—I have acted in charades, you know."

"I believe you could," Fred answered, looking at her intently. "May I have the first waltz when you go to your ball, Fairy Princess?"

"You may," she said, gravely. "But now go and talk to Olivia. She is looking *distrain*—and my yarn is wound!"

Fred hesitated, sighed again, and rose to obey. Just then Mr. Meredith emerged from his magazine.

"I've been reading that article of Lang's on crystal gazing," he said. "It really seems most strange! Of course his veracity is unimpeachable—and he cites many instances of visions having been seen in glass balls."

Louisa laughed derisively. She always pretended to think her husband absurdly superstitious, but in her heart of hearts she considered him the wisest, greatest, and most beautiful of mankind.

"Of course, dear! People see their own faces, I suppose. I'm sure I would rather have a good mirror."

He gave her an indulgent smile, and went on serenely with his gleanings from the article in question.

"He says that many people never see anything but their own noses, and that it is impossible to guess who will have the faculty and who not. Poets and artists—people with the imaginative temperament—often see nothing, while very unimaginative people behold faces, landscapes, persons at a distance—often objects they have never seen before. It would certainly be interesting to try it."

"You have a plain glass or crystal ball in your study, have you not, dear?" Louisa said suddenly.



"HE HAD ONLY GAZED A MINUTE OR TWO—"

Of course it's all nonsense, but it might be fun. Get the ball, Jack, and let us all look at ourselves."

"Jack" departed for the ball, and Olivia, who had strolled over to the table, picked up the magazine and began to read it.

"Oh, this *is* interesting," she said. "I have found a name for one of my most frequent experiences. You know, Lu, I have often told you about the landscapes I see with my eyes closed—not that I imagine, but those that just pass before my sight like a panorama?"

"Yes, I remember," Louisa said. "I have often wished I could see them."

"I *do* see them," said Miss Grey. "but oftener faces than landscapes."

"Well, they have an awful name—Illusions hypnagogiques!"

"Dreadful! I'm glad I don't see them, after all," Mrs. Meredith exclaimed. "It makes one think of hippogriffs and demagogues and gargoyles and—oh, all sorts of awful things! I'm sure they would frighten me dreadfully."

"What a goose you can be when you like, dear," said Ernestine, laughing.

Mr. Allison had been looking from one to the other of the little group now gathered round the table, and forming some general opinions which he might have found difficult to put into words.

Just then Olivia said: "Another queer thing is, you sometimes see what another person in the room is thinking of! I would like that."

"I wouldn't, by Jove!" thought Fred, flushing guiltily. He had just been meditating on the wonderful expressiveness of Ernestine's eyes.

Jack Meredith entered, at this moment with the glass ball from his study mantelpiece, and they all viewed it somewhat apprehensively.

"Now, who will try first?" he asked, looking from one eager face to another in a speculative way. "Louise, suppose you do. Come over in this corner, and sit so as to exclude reflections. If you do not see anything after one or two trials you probably never will."

Louisa sat down as she was told, with the ball on a dark-covered table before her, and for a few minutes silence prevailed. Then her husband asked: "Do you see anything, dear?"

"Yes, indeed," she answered, promptly. "Quite a pretty woman with blue eyes and red hair."

There was a burst of laughter, and Ernestine was sent to try her powers, with a warning not to be vain. But she could see nothing—"not even a pretty woman," she said, with a mischievous sparkle in those strange eyes of hers.

"Fred, your next," commanded Mrs. Meredith, and the hero of her little match-making plans took the ball with good-humored scepticism. But he had only gazed a minute or two when a blush spread slowly over his ingenuous countenance, until it tinged his neck and ears.

"Hullo, Allison! what have you struck?" asked his host, amused and curious. No entreaties, however, would induce him to tell what he had seen.

"Yes, certainly I saw something. Yes, it was something nice, something beautiful."

That was all they could prevail upon him to divulge.

Mr. Meredith tried next, and saw nothing. Then Olivia bent her stately head over the ball, and tried to free her mind of the question that had perplexed it during all her visit at Heron's Crag. Should she accept Mr. Allison's offer when it came? She knew well that the offer was to be expected, she knew that she had received all his attention with apparent pleasure. She was not a coquette, she heartily respected him, she admired his beauty of person and his great strength. But—yet—well, perhaps she never *would* love anyone the way she wanted to love, and if she could make this good man happy, and please all her friends at the same time, would she not be foolish to refuse? True, his presence never gave her the slightest thrill of excitement, and a conversation with him rather wearied than exhilarated her—but there was no one else she liked better, after all. These thoughts were chasing each other through her brain, when suddenly the ball seemed to fill with a whiteness like that of summer clouds. This subsided, and she found herself gazing at a picture more vivid than any she had ever beheld. It represented part of a library or study. There was one wall nearly covered with bookshelves, a writing table with a white-globed lamp on it, a window heavily curtained in old blue. Above the writing table, on a terra-cotta background, hung a picture of Melrose Abbey; in front of the table a young man sat writing. As she looked he raised his head and turned, meeting her eyes. His own—clear, golden-brown ones, full of light and dream—dilated with surprise and pleasure. His face was of vivid yet delicate coloring, and his bronze-brown hair waved back from a beautiful forehead. As Olivia continued to gaze, quite absorbed and wholly unembarrassed, a feeling of deep contentment took possession of her. Here, in the presence of this man whom she had never seen, dwelt rest and joy and inspiration. His eyes seemed to answer all the questioning of her heart. Her own face lit with an unconscious promise and consecration, as she met that wonderful, comprehending, yet adoring gaze. Then the whiteness as of clouds filled the ball again, and Olivia came back with a start to the red drawing room at Heron's Crag.

The next day Mr. Allison proposed to Olivia, and she, who had almost decided that it would be a not disagreeable duty to accept, refused him with gentle decision and without a pang of regret. She felt sure he was not overwhelmed with disappointment, and suspected that he had been as much influenced as she had by their mutual friends.

That afternoon, at the hour when tea and cakes were served in the red drawing room, Miss Grey and Fred Allison found themselves the only occupants of the cozy, fire-lit apartment. Olivia was upstairs in Mrs. Meredith's boudoir, receiving with unexpected meekness a lecture which she felt to be undeserved. Mr. Meredith had entered the drawing room quietly, intent on cake, and seeing Fred and Ernestine in the firelight absolutely absorbed in conversation, had quietly withdrawn. He grasped two facts, however, before he left: one was, that Ernestine was dressed as he had never seen her, in some warm white stuff, with crimson berries in her hair and on her breast; and the other, that his friend's eyes were sparkling and his whole expression radiant. He dropped the portière and retired to his study, with a new train of thought to follow.

"Will you answer one question, whatever I ask you?" Fred was saying.

Miss Grey hesitated, gave him a searching glance, and concluded that she might safely grant the request. "Yes," she said, slowly.

"Well—have you, or have you ever worn, a pale blue dress—some shining, shimmering stuff—with silver leaves and dull red berries embroidered on it? And—"

"That is one question," broke in Miss Grey, hastily, blushing an intense and vivid rose.

"No—wait—this is part of it. Did you have a frosted silver star in your hair, and were you—"

"Stop, stop! I *won't* answer another word! Yes—about the dress, and yes about the star. I have only worn them once, though, and that was years ago. Now tell me why you ask?"

"Yes, I will tell you," Fred answered, slowly, "but you must promise not to be angry, for I could not help what I saw, you know. Will you promise?"

Miss Grey frowned, laughed, and finally nodded assent.

"Well, I am not an imaginative fellow, you know—only wish I was—so I did not expect to see a thing in that ball of Meredith's. *But I did.* I saw the best picture I have ever seen in my life. (You *promised* not to get angry.) I saw you standing here by the matel, in the firelight, in a blue dress with silver leaves and dull red berries. Your hair was all curled and fluffy and had a little frosted silver star stuck in it. You were looking up—remember your promise—you were looking up at me. Yes, I saw my own picture, too! I had—I had my arm around your waist, and—you were—I was just stooping to kiss you."

Ernestine had grown very pale and started to rise from her chair, but she thought better of it and sank back, shielding her face with one hand, as if from the glow of the fire.

"I shall never forget that," Fred went on. "You looked—oh, what wouldn't I give to see you look like that really. No, don't go, dear—you promised not to be angry! But this is what I have been thinking." (He had drawn his chair closer to hers and now took her hand in an apparently absent-minded manner.) "Did you hear what Meredith said about seeing things in the crystal that were in another person's mind?"

Ernestine started, flushed scarlet, and tried to withdraw her hand. But Fred went on with the utmost placidity.

"Well, that must have been in someone's mind last night, and the question is, which of us had seen you in that dress?"

"Louisa," murmured Miss Grey, poised ready for flight if the next remark should prove too astounding.

"Then Louisa must have had that scene in her mind," Fred calmly decided, "and so I saw it from her thoughts, in some strange way. Queer, isn't it? Mrs. Meredith and I aren't so awfully *en rapport*, usually!"

"Oh, bless your stupidity, you dear, blundering goose!" Ernestine thought, but aloud she only said, in a tone of intense relief, "It is possible—according to Mr. Lang."

"Strange, too," Fred went on, "Louisa never showed any signs of having such thoughts." He meditated a few moments, and then said gravely, still holding the soft white hand that fluttered in his clasp—"I am very deeply grateful to Louisa. I never felt so happy before; and only one thing, I think, could make me happier."

"What is that?" Ernestine murmured, trying desperately to recover her wonted *sang froid*—"an oyster supper or a football match?"

"Neither. Only, if you would *really* look at me that way—every day! I know I'm a stupid fellow, and I've lived in the house with you for six weeks without finding you out, Fairy Princess; but now I *do* know you—and if you don't think I'm worth bothering with, at least I'll have no one else. Ernestine—darling—look up, and make the vision true!"

Upstairs, Olivia (at last mildly resenting her friend's reproaches) was saying: "I *may* never meet that man, Louisa, but I shall never marry anyone who does not appeal to me at least as strongly as the face I saw in the crystal ball."

And in the study, Mr. Meredith, thinking both of crystal balls and of human hearts, murmured the immortal sentence: "There are more things in heaven and earth, Horatio, than are dreamed of in your philosophy!"

The Domestic Side of the White House



By Waldon Fawcett

IN GENERAL characteristics, such as the number of servants employed, the extent of the entertaining and the nature of the entertainments, the household at the Presidential mansion at Washington does not greatly differ from many private establishments in America, but in other respects there is a wide dissimilarity. One of the circumstances which contribute to the unique position of the White House as an American home is found in the peculiar manner in which the expense of maintenance is divided between Uncle Sam and the man serving as Chief Magistrate of the nation. There are numerous fine distinctions between the portion of the President's household expenses which the government is obligated to defray and the portion which must be met from that official's private purse, and this state of affairs materially increases the domestic responsibilities of the First Lady of the Land.

It should be noted in this connection that there has been considerable variation in the extent to which Mistresses of the White House have concerned themselves with the details of the management of the domestic realm at the White House. Mrs. McKinley was, of course, prevented by invalidism from assuming a very active direction of the affairs of the private part of the house, and it is recorded that several of her predecessors, although not burdened with the handicap of ill health, were rather averse to concerning themselves too deeply with such cares. In marked contrast to such a policy is that of Mrs. Roosevelt, who, from the moment she entered the White House, assumed the active management of everything which custom has decreed shall come within the province of the housewife. Indeed, her activities in this direction have perhaps never had a counterpart save in the days of Mrs. Hayes.

As intimated above, the domestic domain at the Executive Mansion in reality consists of two separate establishments. The President defrays from his private resources the salaries of practically all the household servants, and yet all of these employes are under the direction of the steward, who is a government employe and receives his pay from Uncle Sam. Save for the eatables presented to him by friends and the fruit which grows in the White House conservatories, the President must pay for everything placed upon his table, and yet all the marketing is in the hands of this self-same steward. Obviously such a system would be far from satisfactory in any household the head of which was a less august personage than the Chief Executive. However, it must not be supposed that the President and his wife are without authoritative power as to the administration of the domestic duties of their household. The

position of White House steward is not under the Civil Service, and a new occupant may be appointed at any time by the President. Considering the responsibility of the post, however, there have been surprisingly few changes in the position in recent years. When President Cleveland first took up his residence at the White House he installed as steward a colored man who had previously been in his service. President Harrison displaced him in favor of a white man, but when the Cleverlands returned to the Executive Mansion the former attaché was restored to his old place, and he continued to discharge the duties of the place during the entire time that President and Mrs. McKinley occupied the first residence of the land. Serving the Roosevelt family in this capacity at present is another colored man who has been in the service of the household ever since Mr. Roosevelt was Governor of New York.

It is a popular diversion among the most prominent women in social and official circles at Washington to personally visit the markets for the purpose of making selections of delicacies, but Mrs. Roosevelt is denied indulgence in this fad, owing to the long-established custom which prescribes all marketing as the prerogative of the steward. However, this official has no opportunity to reap individual benefits by bestowing the patronage which he controls upon favorite tradesmen. There are no "purveyors by authority" to His Excellency, the President, as there are in the case of foreign rulers. All purchases are made in the open market, the steward making his purchases wherever superior quality is obtainable, and thus it often happens that no single tradesman can claim to have the honor of supplying the Presidential table for two days in succession.

The President and his wife are constantly receiving most generous gifts of eatables of all kinds. Many of these donations come from personal friends or admirers, as, for instance, the turkeys which are sent to the White House each Christmas by faithful donors, and the boxes of oranges which come from famous estates in California and Florida each winter, but there are also many contributions from manufacturers and dealers. For every gift received graceful acknowledgment is made, but great care is exercised not to give expression to sentiments which could be construed as testimonials for the articles accepted. Boxes of the most choice and expensive cigars and cases of the finest wines and liquors constantly have place among the presents received at the White House, but very few Presidents have made personal use of the articles.

The problem of providing quarters for the servants proved a most perplexing one when Mrs. Roosevelt assumed the position of Mistress of the historic mansion. Adequate provision had never been made for a household staff of any

size, the only rooms previously assigned to servants being those in the basement, and naturally with the appearance of so large a family as the Roosevelts the situation was more complicated. However, Mrs. Roosevelt solved the difficulty by ordering the construction of several rooms for servants in the attic, and here the maids are domiciled, although they suffer from the disadvantage that communication with the attic may only be gained by means of the elevator, there being no stairway and no space for one.

The force of domestics at the White House includes a nominal housekeeper who is virtually a sort of upper chambermaid, since the steward is in reality the acting housekeeper. Four chambermaids and parlor maids are required, and during some administrations the work of these positions has been performed by men, who have also served as waiters in the dining room when occasion demanded. During the greater part of the time of late years the kitchen staff has consisted of two women cooks and a scullion. When visitors have been entertained at the White House extra help has been engaged at the discretion of the steward, and during the social season it has been customary to engage one and sometimes two French chefs and several dishwashers, not to speak of other assistants of less importance. Two women are constantly employed in the laundry, and very frequently it has been found necessary to employ considerable help in this department.

The culinary department of the Executive Mansion, as at present constituted, is one of the most satisfactory features of the famous old building. For this pleasing condition of affairs the last three Mistresses of the White House have been indebted to Mrs. Harrison, who was an ideal housekeeper. She found the kitchen in anything but a gratifying state, but she gave to an effort for its transformation her personal attention, and after the two rooms in the basement had been subjected to the most thorough renovation that they had ever experienced she had cement floors and white tiling walls put in, together with an entire new system of plumbing. This progressive policy has been continued, with the result that the kitchen is now thoroughly equipped in every respect. A large hooded range occupies one entire side of the main kitchen, which is forty feet in length and twenty-five feet wide, and there are immense closets, the upper portions shelved and filled with crockery and tinware, while the lower portions contain bins for flour, meal and cereals, and compartments for sugar, salt, spices, etc. The equipment of the laundry is also thoroughly modern and includes a large furnace.

Among the services which Uncle Sam performs for the President and his family is the disagreeable task of housecleaning. This branch of the work is in the hands of an officer of the War Department, who is also charged with the duty of purchasing whatever furniture is required for the White House, replacing the broken china, etc. Previous Mistresses of the White House had been content to leave the entire execution of all commissions of this kind in the hands of the military official in question, merely indicating to him their preferences in matters of designs, colors, etc., but Mrs. Roosevelt inaugurated a new regime by undertaking the supervision of everything appertaining to the domestic sphere of the Presidential home.

One of the long-needed movements in which Mrs. Roosevelt has taken the initiative contemplates the provision of complete new china and silver services for the Executive Mansion. The silver service heretofore in use had its nucleus in the second-hand ancestral service purchased

from Baron De Tuyl, a Russian, during the Jackson administration, for the sum of \$4,300. The pieces thus secured were augmented from time to time, but many of them have long since worn too thin for use. The situation with reference to the china has been much the same. It is the privilege of each new Mistress of the White House to order a new dinner service, with a decoration in conformity with her individual tastes, but only five of America's four-year queens have availed themselves of the privilege, the last to do so being Mrs. Harrison. In consequence Mrs. Roosevelt discovered, when she assumed her present position, that the White House china closets contained a rather ill-assorted stock of dishes. The new silver service ordered by Mrs. Roosevelt embodies the best Colonial designs, and the china service will be larger than most of those procured by her predecessors.

The present Mistress of the White House is likely to be remembered by future generations by the numerous innovations which she has introduced at the Presidential mansion. The most important of these, from the domestic standpoint, is found in the virtual enlargement of the residence of the Chief Magistrate by the removal of the Executive Offices, which have heretofore occupied fully one-fourth of all the room in the White House. The provision of a separate office building for the use of the President and his secretaries and clerks adds four or five bedchambers to the available apartments at the White House and renders it possible for the President and his wife to entertain small house parties, a thing which had not been possible under the old conditions. Still another interesting change in the domestic domain is found in the decision to in future use as a State dining room the immense East Room, which has long been reserved as a "show parlor."

The scope of the domestic jurisdiction of White House Mistresses has varied during different administrations. Several of the wives of Presidents have taken a very active interest in the management of the conservatories, and have not only expressed preferences as to the kinds of flowers to which special attention should be devoted, but have also given general directions as to the arrangement of the flower beds. Mrs. Roosevelt, who is very fond of riding and driving, has also given some attention to matters at the White House stables, particularly as concerns the selection of horses and equipages, and it is understood that her individual taste also finds expression in the new liveries worn by the coachman and footman, and the red-white-and-blue cockades which now distinguish all of the equipages of the Executive.

The expenses of the Presidential household have varied greatly during different administrations. The late President McKinley, who entertained very modestly, did not expend more than about \$3000 a year for household expenses, aside from the cost of State banquets, whereas the lavish entertaining which characterizes the present administration causes the outlay to reach, at a very conservative estimate, probably five or six times the sum mentioned. The President is called upon to defray the cost of the State banquets, even though the functions be purely official in character, as, for instance, the repast tendered to a distinguished foreigner, upon the occasion of his visit to the American capital. The cost of these banquets seldom if ever falls below \$500 each, and is usually nearer \$1000. Practically the only thing which the government contributes on such an occasion is the music, which is furnished by the Marine Band, known as the "President's Band," from the fact that it is ever at his personal behest.

WHERE WILL THE NEW YEAR LEAD?

By FLORENCE GERTRUDE RUTHVEN

WHERE will the new year lead?—

God knows! thank Him we do not know;
or, might we look along the road,
Perchance some could no farther go,
But, faint, would cast aside life's load,
And lay them low.

Where will the New Year lead?—

It is not meant that we should know,
But Hope to each will point some spot
Of cherished dreams, where roses blow;—
God grant that to no desert tract
My feet may go.

Pencil and Paper Games

BY MRS. S. P. CARUSI



FOR an informal evening entertainment for either adults, juveniles or a mixture of both, any of the following games will be found suitable, and pleasure as well as instruction derived from several, if not from all. None of them requires expensive arrangements, indeed, everything necessary may be easily obtained from material at hand in almost every household. Prizes are not absolutely necessary, but add to the enjoyment, and may be of the most trivial character. At one party, at least, the prizes consisted of huge ginger bread dolls, a boy and a girl, and the contesting for these was as spirited as if some valuable silver souvenirs were in question.

PROPER NAMES

WRITE upon long slips of paper about three inches in width the surname of thirty or forty well-known authors.

Write the same names upon each slip, and provide each guest with a slip and pencil, then inform them that they will be allowed ten minutes in which to recall and write down the full names of the authors on each paper, without assisting one another. Should a list of these names be completed before the limit of time has expired, award the prize to the holder—but otherwise to the one having the greatest number correct. The hostess should, at the end of the ten minutes, read aloud the full name of each author from her own list previously prepared—as, for instance, Holland, Josiah Gilbert. This contest has been tried by well-informed people, and it was astonishing to note how few among them could recall the full names of even the best-known writers in a given length of time.

THE ZOO

PROVIDE each guest with a thin blank card upon which is a number, beginning at "1," and ranging from that up to the number of guests. As, for instance, one guest will be number "1," another "2," and so on. The hostess keeps in her hand a paper, on which are numbers corresponding to those on the cards. Opposite each of her numbers is the name of an animal, bird or fish. Should "kangaroo" be opposite number one, she whispers to the holder of card number "1," "Draw a kangaroo." To number two, a "peacock," and so on around, until each has been given a subject. Allow five minutes for the drawing, and, when all have finished, a card is to be pinned upon the back of each guest, who is now provided with a slip of paper, on which are numbers corresponding to those on the cards. Every one moves around trying to find out the kind of animal on each card and writes her guess opposite the same number on her paper. In a crowd this affords much merriment, for there are some who have no idea of drawing—and the result of their efforts at a "tortoise" or a "camel" is very ludicrous. A time limit is allowed for the guessing part of this game, but its length must depend upon the number of guests. Suitable prizes would be a pure white or malted kitten for the one having the greatest number of correct "guesses"—and a Noah's Ark for the consolation prize. In correcting the papers, the hostess should read aloud from her own list the name of each animal and its number—the guests drawing a pencil through each incorrect one on their papers, and, when completed, each counts the correct ones, giving her name and number to the hostess, who writes them down and awards the prizes accordingly. Or, instead of the guests doing their own counting,

the lists may be handed to the hostess or an appointed assistant, and the numbers made out in this way. Of course, one guest is not supposed to help another during the guessing.

A CHARACTER HUNT

FOR this take large blank cards and across the top of each write the name of a book, and beneath that, in a perpendicular line, numbers from "1" to "5." Explain these cards by saying that the numbers indicate that many characters taken from the book on each card. The names of these characters are to be on narrow slips of paper, and should be pinned to curtains, portières, lamp shades, etc., separating the characters from each book as widely as possible. The guests are to collect these characters, as they recognize the names belonging to the book each is trying to complete. For instance, one will say, "Have you seen John Storm?" "Yes, he's pinned to that lampshade." "Have you seen Ronald MacDonald?" "Yes, he's attached to the Stars and Stripes over the mantel," etc., etc., all of which causes mirth, and keeps the current of conversation clear of ice. Half an hour will be sufficient to allow for this "hunt," after which each guest will sign her name on the back of the card, upon which have been pinned the names collected. These cards are then handed to the hostess, who selects an assistant. She reads aloud the names for each book on the cards, and the hostess verifies them from her own list, of course awarding the prize to the guest who has completed the greatest number of books. More cards than guests should be provided, for some particularly bright ones will complete a book in a few moments, while others will try to recall, though in vain, the names of the four or five principal characters, for instance, from "Ivanhoe." A prettily-bound volume of quotations would be suitable for the first prize, and a memorandum book and pencil not too suggestive for the consolation.

A TUNE TEST

FOR this you will need long, narrow strips of stiff cardboard, and of course pencils. On the strips draw lines across, and number each line from one to thirty. The pianist has before her a collection of thirty familiar tunes, from each of which a few bars have been copied, named, and numbered in the order they are to be played. It will be found more convenient to paste all these in rows of ten each, on a large sheet of board, which will remain on the piano, with no danger of falling and thereby making the pianist lose her place and number. The guests having been provided with the numbered cards, the pianist calls out "No. 1," which tune, thus marked, she plays, and pauses for a moment, during which time the guests are to write opposite the "1" on their cards the name of that tune, if they can place it, and so on down through the list. When finished, let each sign her name, and all then exchange cards. The pianist reads aloud the numbers and names of the tunes and the guests tally. To the one having the greatest number of correct names a prize of a piece of music or a song is awarded, and for the consolation prize may be given a tiny drum to which is attached a card bearing the significant question, "Can you beat this?" It is remarkable how very difficult one finds it to name even a perfectly familiar air when so many are played in rapid succession, for it is the very fact of their being so familiar that puzzles one.

TRANSPPOSED QUOTATIONS

PENCILS and paper are essential here also, and our quotation will be "The ploughman homeward plods his weary way." Transpose this sentence into the following twenty-six different readings, none of which affects the sense of the well-known poetical line. 1. The weary ploughman plods his homeward way. 2. The ploughman, weary, plods his homeward way. 3. His homeward way the weary ploughman plods. 4. His homeward way the ploughman, weary, plods. 5. The weary ploughman homeward plods his way. 6. His way the weary ploughman homeward plods. 7. His way the ploughman, weary, homeward plods. 8. The ploughman homeward plods his weary way. 9. His way the ploughman, homeward, weary, plods. 10. His homeward, weary way, the ploughman plods. 11. Weary, the ploughman homeward plods his way. 12. Weary, the ploughman plods his homeward way. 13. Homeward, his way the weary ploughman plods. 14. Homeward, his way the ploughman plods. 15. Homeward, his weary way the ploughman plods. 16. The ploughman, homeward, weary, plods his way. 17. His weary way the ploughman homeward plods. 18. His weary way the homeward ploughman plods. 19. Homeward, the ploughman plods his weary way. 20. Homeward, the weary ploughman plods his way. 21. The ploughman, weary, his way homeward plods. 22. The ploughman plods his weary homeward way. 23. Weary, the ploughman his way homeward plods. 24. Weary, his homeward way the ploughman plods. 25. The ploughman plods his homeward, weary way. 26. The ploughman, weary, plods his way homeward. As this sentence may be transposed almost without end, it would be advisable for the hostess to limit the number, by reading aloud the first word of the ones given above, and have the guests complete the lines, or, if this is not adopted, allow twenty minutes for making as many transpositions as possible within that length of time. A suitable prize for the longest list would be a copy of "Gray's Elegy," and for the shortest list, a game of "Logomachy."

CAPITALS

WRITE the name of each State on a slip of paper, and request your guests to write its capital, within a given length of time. No one should prompt another. To those whose school days belong to the past this is more of an undertaking than it looks to be. Try it and see for yourself.

WHO WERE THEY?

MANY celebrities are known by a nickname to such an extent that their real names are often lost sight of. Copy the following list of familiar nicknames, and request your guests to write opposite each its owner's correct name. 1. The Little Magician (Martin Van Buren). 2. The Man of Destiny (Napoleon Bonaparte). 3. Old Hickory (Andrew Jackson). 4. Iron Chancellor (Bismarck). 5. The Rail Splitter (Abraham Lincoln). 6. Rare Ben (Ben Jonson). 7. Tippecanoe (Gen. W. H. Harrison). 8. Apostle of the Indians (John Eliot). 9. Beau Brummel (Geo. B. Bryan). 10. Buffalo Bill (William F. Cody). 11. Chinese Gordon (Gen. Chas. Geo. Gordon). 12. Father of English Poetry (Chaucer). 13. The Great Commoner (William Pitt). 14. The Iron Duke (Duke of Wellington). 15. Light Horse Harry (Gen. Henry Lee). 16. The Little Giant (Hon. Stephen A. Douglas). This is a game which the elders will not find beneath their dignity, and it is an excellent test of the memory.

A LITERARY RAILROAD JOURNEY

This is quite a new departure in traveling "off the beaten track," as it were, and will be found a good scheme for an evening's entertainment, either at a church social or for a large or small home party. It is a jolly, quick moving pastime, and decidedly instructive as well. It is best played in a large house or hall where there is plenty of space for the "travelers" to move about, as they will be obliged to do when going from one station to another, and endeavoring to obtain information.

Prepare long slips of paper like the one here represented and printed across the top with these letters, which, being interpreted, mean,

O. I. C. & B. Q. R. R.
1
2
3
4
5
6
Name.....

"O I See, and Be Quick Rail Road." Six "stations" besides a Central Station or Ticket Office will be required.

Each of these "stations" is in charge of a keeper. At the Central Station each guest procures a ticket, on which the keeper writes the name of guest and exact hour of procuring ticket. The holder of ticket then hastens to Station No. "1," where a slip of paper is handed her, on which a question is written, such as "What is the height of the pineapple plant?" She submits her answer verbally to Station No. "2," and if the answer is correct keeper at Station "2" gums the question to the ticket, and gives her another question slip. The traveler then hurries to Station No. "3" and submits the answer to the second question. If correct the keeper at No. "3" gums on that question and gives her another, and so on until Station "6" is reached. The answers to questions from Station "6" are submitted to Station "1," when the keeper does as the others have done. The traveler then hastens to the Central Station, where the keeper marks the time of return, and the journey is complete. In case the answer to question from Station No. "1" is incorrect, the traveler is "side-tracked" and cannot get another ticket, nor proceed on the journey. The chief object is to make the trip in the shortest possible time, and, in order to answer the questions that you do not know, information may be asked of everyone present. The question slips at Station "1" should be numbered from 1 to 24. At No. "2," from 25 to 49. At No. "3," from 50 to 74. At No. "4," from 75 to 100. At No. "5," from 101 to 124. At No. "6," from 125 to 150. Keeper at Station No. "1" has the answers to questions issued from Station No. "6," these answers bearing numbers from 125 to 150. The answers should be arranged in a bunch numerically, and have a small rubber band around them. Keeper at Station No. "2" holds answers to questions issued from No. "1," and arranged in a corresponding manner, from 1 to 24. Keeper at Station "3" answers from Station "2." Keeper at Station "4" answers from Station "3." Keeper at Station "5" answers from Station "4." Keeper at Station "6" answers from Station "5." Keeper at Station "1" answers from Station "6."

The time for making the trip should be limited to half an hour, but whoever makes the trip in the shortest time is entitled to the prize, an appropriate one being a small traveling telescope. The consolation prize might be a train of tin toy cars. The stations should be as far apart as possible—upstairs, downstairs, and hallways being used. Tables will answer for the stations, and if desired each may have a bell, a red lantern and a flag. Each keeper is provided with a mucilage bottle and brush, but the Central Station keeper requires a pencil and a watch. The questions may be miscellaneous, or each station represent a class of questions, as historical, geographical, musical and so on. Should this "Journey" be used for a *Church Social*, each one should purchase a ticket for ten or twenty-five cents, and be entitled to as many tickets as she chooses to purchase.

For twenty-five people the questions should not be less than one hundred and fifty in number.

PSEUDONYMS

ON LONG, narrow slips of paper write the nom de plume of the well-known authors, leaving beneath each a space. Provide each guest with a paper and pencil, and announce that the space beneath each name is to be filled by the author's real name, as, for instance,

George Eliot.
Marion Evans Cross.

People generally believe they are quite familiar with these pseudonyms, but upon being given eighteen or twenty to recall at one time it frequently proves the opposite. Allow ten minutes for this.



Mr. Coyote

A Navaho Legend

By L. O. Lennart

COYOTE was always beautifully dressed. Even the Indian girls said so, and surely the Indian girls ought to know. Every morning he was up combing his hair and brushing his tail long before the sun had peeped over the horizon, and by the time the rest of the family was sitting down for breakfast he was always sure to be

scampering off to pay his daily round of visits. For Mr. Coyote was a social creature—at least the Indian girls said so, and, surely, the Indian girls ought to know. There was, however, one unlovely thing about him, and that was his habit of boasting. He was always talking about what he had done, what he was doing, and what he intended to do, and that made him a very tiresome companion at times.

"Do you know who I am?" he would say, when by chance he met a stranger. "I am the king of Tsisnadzini Mountain. All the animals on the mountain are mine."

"There is no use of you hunting for food," he would tell the Indian girls. "I can kill all the animals you want."

One day Tsike Nazili heard him—Mr. Coyote always called her by that name because she wore strings of bones that rattled, and Tsike Nazili in the Indian language means "Young woman who rattles." She listened in silence, and that night told the news to the Indian chief. He, however, had heard of Mr. Coyote's boasting before, and consequently said, a little scornfully, "Let him come and prove his words, or let him be silent. We have to travel far and wide for the little game we use for food. Let him show us tomorrow what he can do."

Tsike Nazili was accordingly sent with the words of the chief, and the next morning found Mr. Coyote in company with the Indians. Up one hill, down another they went, until they came to a great cliff overlooking the country.

"Stay here," said Mr. Coyote to the Indians, "and hide while I go down in yonder valley and stir up the game." The Indians hid behind the rocks and Mr. Coyote hurried down into the valley. Far away to the east lay a forest, and into this Mr. Coyote ran. Once in the shade of the trees, he paused for a moment for breath. Then, tying a long fagot of shredded cedar bark to his tail, he set it on fire and ran back again across the country, this time in the form of a circle. Wherever the fagot touched the ground it set fire to the grass and weeds, and this line of flame and smoke, growing narrower and narrower as it reached the cliff, forced the antelope up to the concealed hunters. A great deal of game was, in this way, killed, and the hunters, laden down with their rich trophies, thanked Mr. Coyote for his kindness and went back to their wigwams.

The next day they went out again to secure more game. The second time the Indians hid themselves behind the

rock. For the second time Mr. Coyote tied the burning fagot to his tail. Again the hunters watched the column of fire advancing, but this time it stretched only half-way across the valley—no, not quite half-way, for Mr. Coyote had entirely disappeared from view, and with him the burning fagot. The Indians watched and waited a long time for him to reappear, but at last left empty-handed.

Mr. Coyote, in the meantime, was having quite an exciting time. Half-way across the valley, through which he had to pass, was a small woods. In the middle of it stood two tall trees, a spruce and a pine. These trees were the homes of two families of birds, and here comes the astonishing part of it all. The birds were playing a game that Mr. Coyote had never seen played before. They would tear out their eyes and throw them up to the tree tops, crying shrilly all the time, "Drop back, my eyes! Drop back!" Then, strange to relate, the eyes would come back, the birds catching them in their empty sockets.

Mr. Coyote had never seen anything so interesting before. He watched them for a long time. Finally he said, "I want to play, too. Pull out my eyes for me."

"But we don't want to play with you," replied the birds.

"Only once," he persisted. "Pull out my eyes only once." But the birds in the trees would not listen. At last one bird took pity upon him, and, flying down, pulled out his eyes for him. High to the top of the pine tree they were thrown, and then fell quickly into the empty sockets of the delighted Mr. Coyote.

"Pull out my eyes again," he cried. "Pull out my eyes again." But the birds in the pine tree said,

"No, we don't want to play with you."

"Only once more," begged Mr. Coyote. "Only once more!" and a tender-hearted little bird on the spruce tree flew down and did as Mr. Coyote wished.

Four times his eyes were pulled out and tossed up. But when he asked them the fifth time the birds were angry, and instead of throwing up his eyes separately, as they had done before, they tied them together and hung them on a branch of the tree.

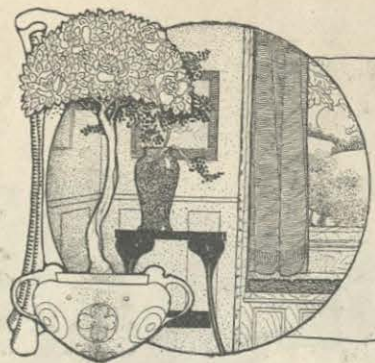
"Drop back, my eyes! Drop back!" cried Mr. Coyote. But the eyes did not come.

"Drop back, drop back, my eyes!"

But still they did not come. He howled and whined. He pleaded and prayed. But still they did not come.

At last he sank down with his nose touching the ground. His body shook with sobs.

The birds watched him in silence. Finally one of them said: "Let's make new eyes for him. The others are too dry to use now." So they took some half-dried gum from the pine tree and rolled them into two balls, dropping them into the empty sockets. The next moment Mr. Coyote, to his great joy, could see again, and though these eyes were not as perfect as his former ones, still they were better than none at all. One thing more; as the gum was yellow, Mr. Coyote has had eyes of that shade ever since—at least so the Indian girls say, and surely they ought to know.



Attractive Corners



By MARY KILSYTH

FIRST PAPER

THERE is a great deal in surface attraction in houses cozy and homelike, the art of the house appealing primarily to the eye. The plainest home need never fail in being as pleasing in a simple way as the more pretentious residence, if the same point be striven for in each—the right selection in the right place, with the gift or grace of touch that brings in individual expression.

There seems to be a growing and far-reaching desire for less of the conventional and more of the original in our homes. One example of the latter serves as an object lesson and an incentive to everyone who sees it. Even where the newer modes of furnishing have not appeared, there is still a remarkable interest arising from and stimulated by the literature of the day. The practical questions, however, that vary with every house and the differing conditions of its occupants are a matter of experience and innate or educated taste. Although it has been said that surface appearance is a large part of the attractability of the house, it is not the foundation principle, by any means. The needs for comfortable living must be the elemental idea upon which all decorations should be based.

As every home, whether it be the single room, an apartment or the entire house, has its special limitations, so it has its distinctive opportunities. With some it may be possible to make all the details of furnishing combine in a perfectly artistic whole, but more often the home maker must be satisfied with carrying out only a small part of her ambitions.

Experiments are fascinating to the inexperienced, and fully as delightful to those well equipped with knowledge. A beginning may always be made in improving the interior of the house, and in starting out with the simplest kind of furnishing it is well to have in mind a general and more extensive plan that may gradually be accomplished.

Some suggestions for the home maker may be found in the illustrations, each of which shows a point of interest made in three different parts of the house—hall, sitting room and library.

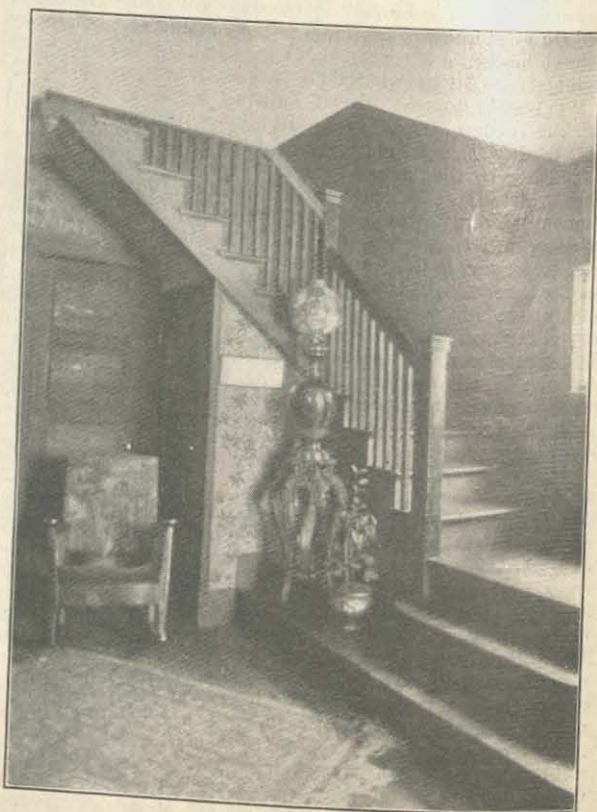
In one house we find an attractive corner in the hall (see Illustration I) made by simply drawing a Morris chair near the stairway and placing foliage plant and lamp near. Many halls receive too conventional a treatment to be interesting. In the limited space of a city hall there seems to be very little opportunity for anything but the most ordinary furnishing and decoration, yet an original attempt lately made met with most successful results decoratively. A boldly-designed wall paper was placed on the upper third of the side walls, separated from the lower wall (which was covered with a plain red paper) by a wide wooden molding. The molding and all of the woodwork was painted black in a dull finish, and a number of photographs were framed in the same dark wood. The pictures were hung against the red wall in a straight row from the front door to the back part of the hall. A second row was hung in ascending lines along the rise of the stairs. The effect was dignified and unique, and the pictures

themselves pleasant to study by daylight, and equally entertaining in the evening hours.

A badly-lighted narrow hallway in an apartment house (the inner private hall) was conspicuously improved with a warm, rose-colored wall paper and a standing lamp with a rose-colored shade which occupied the darkest corner and was lighted on gloomy days and every evening.

Another simple expedient in hallway furnishing was the introduction of a tall foliage plant in one angle, with the pot concealed by a highly-polished brass jardiniere.

The second illustration shows a seat built against the wall opposite the fireplace. The location of the mantel across one corner in the chief living room of the family may not always be furthered in its mission of coziness by the built-in seat, but a divan or settle may be drawn towards the hearth when occasion demands. To make the corner fireplace a real feature in the room its entire outfit should be considered—the material of the woodwork, the color of the tiles, the shape and substance of the andirons and the tones of the spark rug. The size of the fireplace opening, too, is a very important factor.



A CORNER IN THE HALLWAY



A COZY NOOK AND A CORNER FIREPLACE

In one home the mistake of allowing the builder to put in too small a fireplace gave such a pinched, contracted look to the whole room that the entire chimney was eventually taken down, and a larger new mantel and fireplace put in.

A collection of curiosities often makes an attractive corner in an otherwise uninteresting room. In the last illustration on this page the work of the Northwestern Indians is gathered together, the blankets serving for coverings for the floor, divan and wall, the pottery and baskets adding variety in decoration. Even the pillow roll and the covering for the small flower table have been contributed by small rugs made by the Navaho tribe. The arrangement is novel, but the effect, perhaps, not quite as good as it would have been if less of the strong, crude designs had been introduced.

The fashion of displaying collections of shells, stones, butterflies and other articles on open shelves can be greatly improved upon if a corner of the room is devoted to a wooden cabinet with glass doors. The closet may be plain or ornate, a satisfactory style being the lattice work over the glass in diamond or rounded patterns. One of the old Colonial corner china closets may be utilized for the collector advantageously. These cabinets reach from the floor to six feet or six feet and six inches in height. At less expense a small cabinet may be made by a local carpenter and placed on a corner shelf, with a comfortable chair and small table conveniently near for closer study of its contents.

With children in the home there is naturally a desire to devote a portion of every room to their use. While this is not always either wise or practicable, there is much saving of steps to the mother who employs no nursemaid if she can install the little ones near her wherever her duties keep her stationed during the day.

For instance, in the sitting room downstairs one corner may have a triangular bench built in, with a raised lid and a place inside for books and toys. The seat may be made attractive with a stenciled design on the wood, or some burnt work artistically applied. At the back of the seat, against the wall, a width of burlap (the kind prepared for wall hangings) may be fastened, the top finished with gimp and big-headed brass tacks. On the wall

above the seat four large nursery pictures may be fitted into the angle, two on each side. Color effect may be easily attained in a simple arrangement of this kind.

Or, a corner of a downstairs room may be fitted up for the baby's impromptu nap. A box couch may be installed for this purpose, with blankets and pillows laid inside. At less expense a woven wire cot without head or foot board may have a cotton mattress laid on it, and over this the slumber robe or spread. A fitted cover with box-plaited ruffle and back cushions of denim would give the couch a trim appearance when not in use, and some fancy pillow tops add an attractive touch.

The hall may have its own corner dedicated particularly to the children's use—a convenient row of hooks for coats and hats, and a low bench on which the little folks may sit when putting on and taking off overshoes and leggings. As such a corner as this is never in order, its attractiveness must be created by a pretty screen, on which as much or as little money may be expended as one desires.



AN INDIAN CORNER



Selections for the Recitationist

THE COMING OF THE NEW YEAR

YE NIGHT winds shaking
the weighted boughs
Of snow-blanch'd hem-
lock and frosted fir,
While crackles sharply the
thin crust under
The passing feet of the
wayfarer;

Ye night cries pulsing in
long-drawn waves
Where beats the bitter
tide to its flood;
A tumult of pain, a rumor
of sorrow,
Troubling the starred
night's tranquil mood;

Ye shudderings, where, like a great beast bound,
The forest strains to its depths remote;
Be still and hark! From the high gray tower
The great bell sobs in its brazen throat.

A strange voice out of the pallid heaven,
Twelve sobs it utters, and stops—midnight!
'Tis the ominous Hail! and the stern Farewell!
Of Past and Present in passing flight.

This moment, heralds of hope and doom,
That cries in our ears and then is gone,
Has marked for us in the awful volume
One step toward the infinite dark—or dawn!

A year has gone, and a year begins.
Ye wise ones, knowing in Nature's scheme,
Oh, tell us whither they go, the years
That drop in the gulfs of time and dream!

They go to the goal of all things mortal,
Where fade our destinies, scarce perceived,
To the dim abyss wherein time confounds them—
The hours we laughed and the days we grieved.

They go where the bubbles of rainbow break
We breathed in our youth of love and fame,
Where great and small are as one together,
And oak and windflower count the same;

They go where follow our smiles and tears,
The gold of youth and the gray of age,
Where falls the storm and falls the stillness,
The laughter of spring and winter's rage.

What hand shall gauge the depth of time
Or a little measure eternity?
God only, as they unroll before Him,
Conceives and orders the mystery.

Charles G. D. Roberts

MY GRAND-DAME'S OLD SEDAN

"THERE were snowdrifts on the pathways gleaming in
the torch's shine—
'Tis of New Year's Night I'm telling—in the days of
'Auld Lang Syne,'"

Said my dear old grannie, speaking in her clear and silver
tone;

"'Tis an old-world story told me, by a dear one who is gone.

"You have seen the quaint sedan chair that is standing in
the hall,

And the picture just above it, on the dark oak paneled wall,

"Which portrays that off-told story of that night so long ago
When they found my brave young father on a door-step in
the snow.

"'Twas my own dear grand-dame told me how her footmen
stopped her chair,
As she sat within it, shrinking from the keen, snow-laden
air.

"There were stately coaches passing, for the theatre stood
hard by,

But no ear had heard or heeded the poor baby's feeble cry

"Till a wailing bundle lying on a door-step dark and low,
Where the torchlight flickered redly on the softly-drifted
snow,

"Caught the keen eyes of the footmen, who with slow and
faithful care

On the whitely shining roadway straight set down their
lady's chair.

"'Twas a lovely blue-eyed baby that the worthy serving man
Bore towards the gentle lady as she opened her sedan.

"There were piteous tears a-streaming from the blue eyes
'neath the fold

Of the costly shawls around him, and the little limbs were
cold.

"Tenderly the lady took him, tenderly she strove to calm
The sweet baby's tears and terrors, as she wrapped him
soft and warm;

"And she gave him loving shelter in her husband's stately
hall—

See, his pictured face is yonder, on the paneled staircase
wall.

"He grew up to gallant manhood at their only daughter's
side,

None more brave and true and handsome in the stout
north-country side.

"Of his birth and true parentage naught was ever rightly
known,

But he won an honored name, dear, and a fortune of his
own.

"Oh, you know he was my father, and you know that ere
he fell,

At the head of the brave soldiers he had often led so well,

"He had won the fair young heiress of the broad and
pleasant lands

Upon which the ancient homestead of our famous race yet
stands.

"Ah, I never knew my father—but when snow lies on the
ground,

And I hear the mighty trumpets of the shrilly north-wind
sound,

"I recall that wintry night, dear, in the good old days that
were,

When his baby head found shelter in my grand-dame's
faded chair."

Helen Marion Burnside

Selections for the Recitationist

THE FOLLOWING DAY

ON THE day just after Christmas,
As has always been the case,
It is found that rumination
In our minds can have a place.

So we're thinking of what happened
On the famous holiday,
And we're wondering if we'd rather
Have it kept some other way.

There are many misfit slippers,
Many gloves are just the same;
There are out-of-fashion Derbies
That have had their day of fame.

There are presents duplicated,
There are some that do not suit,
And a few of them, we're fearing,
Were made subjects of dispute.

There are toys that cost much money,
But were shattered in a day;
There were things designed for music,
But the tunes they wouldn't play.

There were dolls that soon were headless,
And the monkey on the stick
Had some paint that looked so tempting,
But it made the licker sick.

There are spells of indigestion
Now reminding us that we
Got away with too much turkey,
Pie and things that don't agree

We are noting quite a shortage
When we're counting up our cash,
And there's more or less regretting
Of the conduct that was rash.

But in spite of all the blunders
That thus marked the holiday,
And in spite of all the money
We felt called upon to pay,

We at last, though penitential,
See no other way that's clear,
So in Christmas celebrating
We'll do just the same next year.

"Pittsburg Chronicle Telegraph"

HOW TO TELL THE TIME

I'VE jus' learned how to tell the time,
My mother taught me to,
An' ef you think you'd like to learn
I guess I might teach you;

At first, though, it's as hard as fun,
An' makes you twist and turn.
An' mother says that they is folks—
Big folks—what never learn.

You stand before the clock, jus' so,
An' start right at the top;
That's twelve o'clock, an' when on reach
The little hand you stop;

Now, that's the
hour, but you've got
To watch what you're
about,
Because the hardest part's
to come,
To find the minutes out.

You go right back again to
where
You started from, an' see
How far the minute-hand's
away,
Like this—you're watch-
in' me?—

An' when you've found the
minute hand
You multiply by five—
An' then you've got the
time o' day,
As sure as you're alive.

There's folks, I know, what says that they
Don't have to count that way,
That they can tell by jus' a glance
At any time o' day;

But I don't b'lieve no fibs like that,
Because, ef that were true,
My ma would know it, but she showed
Me like I'm showing you.

W. W. Whitelock, in "Leslie's Monthly"

LITTLE MISS SNOWFLAKE

LITTLE Miss Snowflake came to town,
All dressed up in her brand-new gown;

And nobody looked as fresh and fair
As little Miss Snowflake, I declare!

Out of a fleecy cloud she stepped,
Where all the rest of her family kept

As close together as bees can swarm,
In readiness for a big snowstorm.

But little Miss Snowflake couldn't wait,
And she wanted to come in greater state;

For she thought that her beauty would ne'er be known
If she came in a crowd, so she came alone.

All alone from the great blue sky,
Where cloudy vessels went scudding by,

With sails all set, on their way to meet
The larger ships of the snowy fleet.

She was very tired, but couldn't stop
On tall church spire or chimney top;

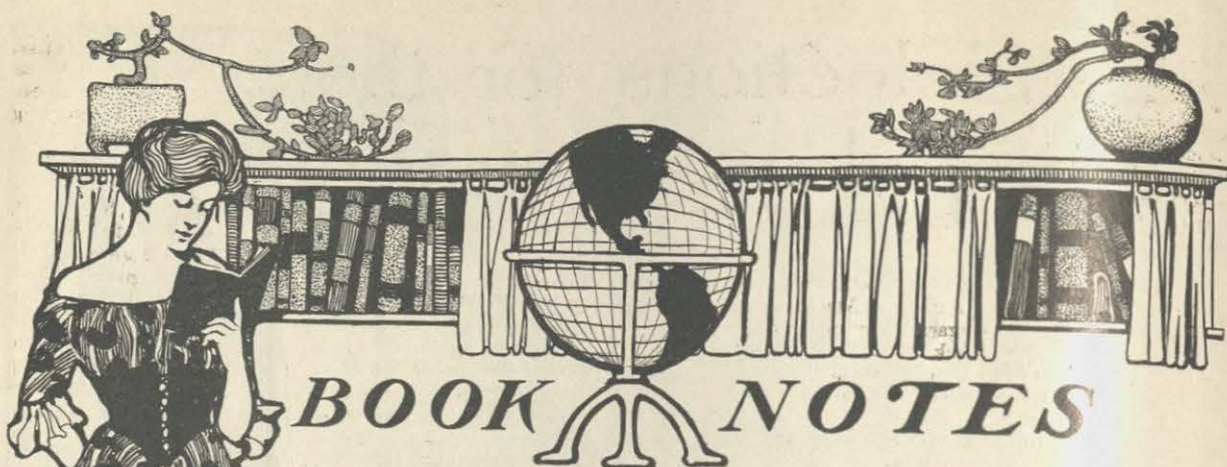
All the way from her bright abode
Down to the dust of a country road!

There she rested, all out of breath,
And there she speedily met her death;

And nobody could exactly tell
The spot where little Miss Snowflake fell.

"Our Dumb Animals"





BOOK NOTES

THE HOUSE UNDER THE SEA," by Max Pemberton. (D. Appleton & Company, New York.)—

Mr. Pemberton long since earned a reputation as a writer of remarkable stories, but he never before wrote anything quite so weird as this. Imagine, if you can, a madman who is apparently so sane that he induces a well-balanced American girl to marry him, and straightway spirits her away to certain wonderful islands of his in the South Seas, where he immediately takes up his old life of

piracy and murder, his prey being the great merchant ships that, by means of misleading lights, he entices to their doom upon the rocky beach. Terrible islands these are, too, for at certain seasons of the year there comes upon them a strange, miasmatic mist, and with it a curious "sleep-time," which drives some men mad and others to their death; and, by way of escaping these perils, the madman has built him a palace under the sea, whither he and his American bride retreat when the sleep-time comes. By and by, however, destiny overtakes him in the shape of an old and loyal friend of his wife's, and after much strategy and no little fighting the madman goes to his well-merited death and his bride back to her own country—and all is happy ever after. Wild and improbable the story is, beyond a doubt, but it is fascinating, too—of that there can be no question.

"THE LITTLE GREEN GOD," by Caroline Atwater Mason. (Fleming H. Revell Company, New York.)—Underlying this rather unusual story there is a moral which makes itself felt rather than seen—as, perhaps, it is the way of morals to do. The narrative deals with a devoted missionary who, having given many years of his life to the cause of Christendom in India, enduring many hardships and privations meanwhile, returns finally to his native land—only to discover that his fellow-countrymen and countrywomen, forsaking the God of their fathers and the faith which the latter held so dear, have taken to following the very cult which he, in far-away India, has so long been fighting against. Even were the story less convincingly told than it is the thoughtful reader could scarcely help seeing the pitiful under-meaning of it, especially in these days of various "isms" and "ologies" and "schools of thought," when people who are old enough and learned enough to know better are all eagerness to run after the strange faiths of the benighted East, imagining that in them lies the light of truth. It is a pathetic thing, when one comes to think

of it; and one can hardly wonder that the missionary, shocked and heart-broken, goes back again to the India he has left, where at least the people who are still heathen are heathen because they know no better!

"MADGE: A GIRL IN EARNEST," by S. Jennie Smith. (Lee & Shepard, Boston.)—The holiday season is always prolific of books for young people, and this year the fact seems rather more apparent than usual. Books of the really helpful class, however, are never too numerous; hence this purposeful story of Madge Halsey's trials and ambitions should be the more appreciatively welcomed. Madge, like many another warm-hearted, impulsive girl, has tested the bitterness of being the "square peg in the round hole," and, after vainly trying to adjust herself to her circumstances, ends up by boldly adjusting her circumstances to herself. At the opening of the story Madge is a mere schoolgirl of fourteen, with a marked distaste for school and everything appertaining thereto, and quite as marked a predilection for "the noble art of housewifery"—which predilection some of her short-sighted kinsfolk consider too ignoble for indulgence. As the years go on it becomes apparent that these same kinsfolk, with the crass stupidity that only near kinsfolk can betray, have arrived at the marvelous conclusion that Madge, with her innate loathing of study, can do nothing better than devote herself to a life of teaching—and for a time the future seems rather dark in consequence. But eventually a kindly Providence puts an idea and an opportunity together in Madge's way, and the result is that she finally achieves her dearest ambition, and with it the requisite financial success. Of course, it is not all plain sailing, but as Madge is very much in earnest matters right themselves in due time—thanks to persistent effort, supplemented by the loving co-operation of one or two less purblind relatives than those aforementioned. The book, though manifestly intended to point a worthy moral, is well and entertainingly written, and there are few young women who will not peruse it with a distinct sense of pleasure, whether they elect to profit by it or not.

"BRAVE HEART ELIZABETH," by Adele E. Thompson. (Lee & Shepard.)—Here is another readable book for the girls who are just stepping out into womanhood—and a purposeful book, too, as well as a readable one. For its *motif*, however, the author has gone back to the earlier days of our country's history, even to those stirring times when Washington was still in the prime of his eventful life and when our patriot forefathers were still fighting to maintain the independence they had so fearlessly asserted. Purporting to be written by one Mistress Phoebe Burrelle, a young patriot maiden whose father has gone West to settle on the Ohio frontier, the story deals chiefly with the fortunes and adventures of the first settlers at Wheeling, West Virginia, among whom is Colonel Ebenezer Zane, from whose fair young sister, Elizabeth, the book takes its title. It was a beautiful country, that in which they had cast their lot; but it was also a wild one, and many were the terrible stories which these pioneer maidens were called upon to hear—stories of battle, and bloodshed, and dreadful torture at the cruel hands of the redskins. But

it was not all hearsay; for ere Mistress Phœbe's narrative is brought to its conclusion we learn that both she and her sweet friend, Elizabeth, like their fathers before them, sustained their "baptism of fire," and came out of it stronger and more fearless than they entered it. It is a thrilling story, for all that it is told so modestly; and it is a story that the young women of today, with their leanings toward extravagance and self-indulgence, may perhaps be the better for reading.

"MARCHING ON NIAGARA," by Edward Stratemeyer. (Lee & Shepard.)—This, too, is a story of America's patriot days, the capture of Fort Niagara forming one of the most important scenes in the book. This, however, is distinctively a boy's book, the young heroes, Dave and Henry Morris, having made their first appearance in the previous volume of Mr. Stratemeyer's *Colonial* series. Needless to observe, they are still in the way of reckless adventures and hairbreadth escapes—though in the present volume they are not always so fortunate as to escape. In the end, however, they manage to come out all right, though, if anything, with an even more insatiable appetite for "following the trail" than they had before. Mr. Stratemeyer is an enthusiastic and entertaining writer, and he contrives to intersperse his fiction with just enough historic facts to sustain the interest throughout.

"CRUISING ON THE ST. LAWRENCE," by Everett T. Tomlinson. (Lee & Shepard.)—This is the third volume of Dr. Tomlinson's already popular *St. Lawrence* series, and very fairly does it sustain the reputation established for its author by its predecessors. Although in a sense it carries on the work begun in the former books of the series, the same characters again making their re-appearance, it is nevertheless quite complete in itself, so that one need not necessarily have read the first two books in order to enjoy this, the third and latest. Like all of Dr. Tomlinson's books, the present one is profusely illustrated, the binding, too, leaving nothing to be desired.

"TOM WINSTONE, 'WIDE AWAKE,'" by Martha James. (Lee & Shepard.)—Those of our boy friends who were so fortunate as to read "My Friend Jim," a year or so ago, will be glad to welcome another story from the same sympathetic pen. Miss James is comparatively a newcomer in the literary world, but it by no means follows that she is in any sense of the word a novice in her work; on the contrary, she betrays at once a keen insight into boy life and a high degree of literary finish. Tom Winstone, the hero of the present interesting story, is a boy of whom the world might well be proud, even though he lack the advantages of wealth and station. One of Nature's noblemen, he never hesitates to do a noble deed, let its cost be what it may; and his reward comes by and by, in the shape of prosperity far beyond any that he ever dared to hope for. As a spur to noble action, as well as to ennobling thought, this is a book which should find its way into the hands of every growing boy, for it must inevitably help him on, though it be through tribulation, to honorable manhood.

"A SINGULAR METAMORPHOSIS," by May Evelyn Skiles. (The Abbey Press, New York.)—Truth compels the observation that the "make-up" of this little volume is more worthy of note than the matter of which it is composed, for the latter is singularly crude and inartistic, while the former is really commendable. Perhaps with some years of literary experience added to her credit the writer may produce something really worth while, but the prospects, judging by her present effort, are not particularly encouraging. The story is of the slightest, while the workmanship betrays nothing so plainly as lack of skill.

"IN THE DAYS OF QUEEN ELIZABETH," by Eva March Tappan, Ph. D. (Lee & Shepard.)—Among the few writers of historical fiction who admittedly cater to the needs of juvenile readers there is none who merits more respectful attention than Dr. Tappan, whose work, indeed, is fully entitled to the honor of being counted among the classics. And especially is this true of her latest book, which surpasses her previous productions in literary excellence no less than in historical value. Indeed, it is doubtful if any

book intended for young readers has presented so graphic a picture of the life and times of "good Queen Bess" as does this of Dr. Tappan's. It is not, however, Elizabeth only who figures prominently in the story; for occupying the stage with her are several others whose names history has handed down to us, chief among them being her half-sister, the Princess Mary—who preceded her on the throne of England; the young Prince, their brother, who reigned briefly as King Edward the Sixth; the beautiful but ill-fated Mary Stuart, who was beheaded, after eighteen years of imprisonment, at Elizabeth's behest; the great Cecil—"my Lord of Burleigh," who was Elizabeth's truest and staunchest friend; and a number of others, of greater or less degree, Leicester, Essex, Drake and Raleigh among them. All are portrayed with a skilful and at the same time careful hand, and with all Dr. Tappan has dealt quite impartially, neither glossing over their faults nor exaggerating their virtues. This is high praise, perhaps, to bestow upon a book which is presumably constructed partly of fact and partly of fiction, but it is praise that is wholly merited. The book is, indeed, a book to be commended to the observation of parents and teachers as well as to that of the young people in their charge; for it is not only extremely entertaining as a story, but as a history it may be relied upon to remove some of the erroneous impressions conveyed by more prejudiced writers. Among other points, Dr. Tappan makes it clear that Queen Mary—the "Bloody Mary" of our English histories—could not have been responsible for quite all the atrocities that were committed in her name, since she was, during much of the time, physically incapable of exercising such authority.

"DOROTHY DAINTY," by Amy Brooks. (Lee & Shepard.)—A really charming little story is this, and one which cannot fail to bring unalloyed pleasure to the small people who are so fortunate as to read it. No sweeter little maiden than Dorothy ever dwelt between the covers of a book; and it is a foregone conclusion that the young readers who now make her acquaintance will await with eager interest the promised appearance of the second volume of this *Dorothy Dainty* series, in which are to be chronicled the further adventures of little Dorothy and her friends. Miss Brooks is at once a true lover and a faithful student of child life, hence her word pictures are drawn with a fidelity and vividness that would be unattainable to one whose sympathies were less deeply involved. It should be added that the illustrations are also the work of the author, proving her to be as capable an artist as she is a writer.

"A BOY OF A THOUSAND YEARS AGO," by Harriet T. Comstock. (Lee & Shepard.)—There are a few great characters in history of which romance-loving childhood will probably never grow weary, and Alfred the Great of Britain is one of them. Generation after generation has absorbed, with eager ears, the legends which time and poetry have interwoven with his name, and doubtless the generations yet to come will absorb them no less eagerly. In Mrs. Comstock's book—which, by the way, appeared first as a serial in *St. Nicholas*—it is the childhood of Alfred which is portrayed, and in such wise as to be well within the comprehension of even the youngest of readers, the small amount of fact that history has handed down to us being cleverly interwoven with much that is purely legendary. It is not a book for those young people who are capable of reading history for themselves, but it will prove a very acceptable addition to the little folks' library.

"THE STORY OF JOAN OF ARC," by Kate E. Carpenter. (Lee & Shepard.)—The Maid of Orleans was so unique and beautiful a figure in mediæval history that she must inevitably remain forever enshrined in the heart of humanity, let criticism say what it will of her marvelous military achievements. It is not surprising, therefore, to discover that her story, too, has been "popularized" for the benefit of the younger folk who may not as yet be capable of comprehending, unassisted, the stern facts of historical lore. Miss Carpenter, in seeking to bring those facts within the scope of the budding intellect, has accomplished her task with credit to herself, and her book will doubtless receive the kindly consideration it deserves.

SOME EMPLOYMENT FOR BUSY FINGERS

By JOSEPHINE YATES



HOSE who are proficient with the needle and have plenty of time at their disposal can make numerous pretty, inexpensive things from a yard or two of linen or duck and a few skeins of embroidery silk, which may do for gifts to one's friends, or may be sold for pin money. And it will be found that simple tokens which bear the stamp of dextrous fingers are frequently more acceptable to many than more costly ones which fail in their mission by causing anxiety as to suitable acknowledgment. Any one of the articles here illustrated will make a pleasing addition to the boudoir of any woman, be she young or old.

A GLOVE CASE

TAKE a strip of brown linen ten inches deep and thirteen inches long. Cut out a shallow semicircle in the centre of one end of the piece, leaving a margin of two inches on each side. At the other end stamp or trace a scroll design. Embroider the pattern solid in shades of brown silk darker than the linen, and outline the work with yellow silk. Line the case with pale yellow or brown taffeta, fitting an inner lining of sheet wadding between this and the linen cover. Before the inner lining is quite enclosed sift in over the wadding any preferred kind of sachet powder.

VEIL CASE

USE a small Battenburg doiley for a pattern, and from it make a paper design just a little larger than the doiley. With this cut out two pieces of cardboard, then four pieces each of sheet wadding and yellow China silk, allowing a half-inch margin on the paper pattern. Cover the cardboard neatly with wadding, then with the silk, sachet powder having been sifted upon the wadding. The lace piece is then tacked over the outside of one cover. Fasten the two sections at the back with hinge bows made of a harmonizing shade of number one ribbon.

A CALENDAR

FOR the calendar cut and cover cardboard foundations the same as for the frame, except that the opening is made four by five inches and is placed a little to



A GLOVE CASE



A CALENDAR

one side. Stamp white linen duck with a design of milkweed, and embroider with silk in shades of dull greens and old rose. Fit a picture in the opening and attach a small fancy calendar below the picture.

A MATCH RECEIVER

TO MAKE the match receiver pictured on page 335 take a piece of cardboard eight inches long and six wide. Cover it with sheet wadding, then cut a piece of white duck a trifle larger than the foundation. On this stamp a design of a branch upon which are perched two birds and outline with any bright-colored silk. Tack the duck in place and hem a lining across the back. Attach a small pair of brass or wooden slippers, or some other receptacle for matches, near the bottom, and fit pieces of emery paper into the soles. Finish with a bow of ribbon and a silk cord for hanging, both of a shade to match the silk.

A WHISK-BROOM HOLDER

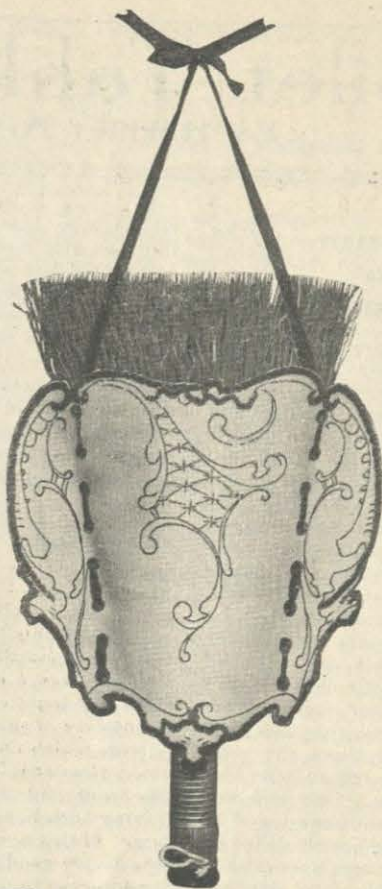
WHITE linen-duck was used for this holder. Dip the linen in stiff starch in which has been dissolved a small piece of gum arabic, then stretch it smooth on an ironing board. Lay a thin piece of cloth over it and press with a very hot iron until perfectly dry. Sketch on the linen a conventional design of the shape shown in the illustration, which consists simply of scrolls and traceries of such

A VEIL CASE

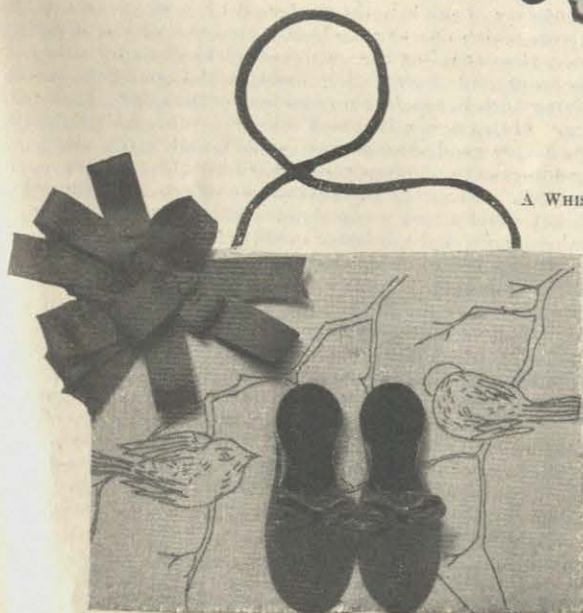
dimensions as will just fit inside an eight-inch square. Work around the edge of the pattern with bright yellow (or any other preferred color) filoselle in buttonhole stitch. The scrolls should be outlined in stem stitch, shading lighter in the centre. Make a plain back by outlining the shape of the first design in buttonhole stitch. After the embroidery is finished press out the work, then cut both sections, and fasten together by means of two rows of eyelets in each piece, laced as pictured with number one satin ribbon of a shade corresponding to the silk which is used.

A PICTURE FRAME

DESIGN a large clover leaf, measuring four inches one way and five the other. Sketch in the veins and stems. Group four of these leaves on the material used so they will form a space in the centre, which is to be cut out for the picture. The opening should be three and a half inches square. Embroider in shades of green, using the long-and-short buttonhole stitch around the outer edges of the leaves. Outline the veins



A WHISK BROOM HOLDER



A MATCH RECEIVER

with stem stitch in a lighter shade of silk. Cut two sections of cardboard nine and a half inches square, and make an opening in one piece corresponding to the space in the linen. Cover the cardboard with sheet wadding, fasten at the back with long, loose stitches, taking care to keep a smooth surface and make the corners fit neatly. Then cover the same with the linen. The second piece of cardboard, which forms the back, should be covered with cambric or silesia. Secure the two sections with pins temporarily and over-stitch together around three sides, leaving an opening of suitable size at the bottom to insert the picture. Attach a small brass ring at the back for the purpose of suspending the frame.

A MUSHROOM PENWIPER

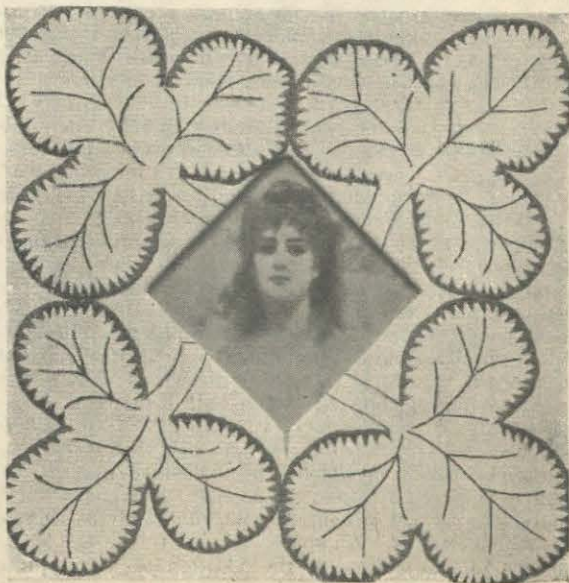
For the writing desk an odd little penwiper has made its appearance. It is not pictured on these pages, but possibly a description may enable anyone who so desires to construct a duplicate. It represents a mushroom on a little plot of grass. The mushroom is made of fawn-colored

satin, stuffed and shaped to the correct proportions, and faced on the under side with pale shrimp pink. This is mounted on a thick stem, stuffed, until it is firm, with cotton wadding which is thickly sprinkled with any preferred kind of sachet powder. Another odd little desk pincushion is made of pieces of chamois leather or kid cut from the wrists of old gloves and laced together to form a miniature football, which is stuffed with scented wadding. The lacing is done with bright-colored silk cord, and the pieces are thrust through the openings between the pieces of kid. These little football cushions are prettiest when in small size, three and one-half inches being a good length for the pieces of kid, which should be oval in shape, and covered with fawn-colored silk. The grass upon which it grows is represented by several round pieces of green felt, and a few layers of chamois leather beneath the whole serve as the wipers for the pen. The mushroom part, by the way, forms a pincushion.

A DECORATIVE IRONING BOARD

For the light housekeeper or the bachelor maid who prefers to "do up" her dainty protection collars and handkerchiefs for herself, rather than to consign them to the doubtful mercies of the public laundry, an acceptable gift would be a tiny ironing board with holders, wipers, etc. Do not be shocked at the idea of such a practical present. You should see the homely article covered with the soft-

est padding, then with snowy linen, after which it is slipped into a charmingly pretty case of flowered chintz, bound with pink or blue braid of the most delicate shade, on the cover of the case being a pocket containing liliputian ironholders which are covered with chintz to match, and neatly-hemmed pieces of thick white drilling on which the miniature iron is to be wiped. So prepared, the "travelers' ironing board" is indeed a thing of beauty, and if a tiny flat-iron and a small alcohol stove for heating it go with the little board we are entirely willing to guarantee their most hearty welcome from the recipient.



A PICTURE FRAME



Toilet Table Chat

By Harriet Arnot

WHAT BEAUTY MEANS TO WOMANKIND

The saying that the present age is essentially an age of beauty and "style" has been repeated so often

that it has become trite, yet its commonplaceness does not in the slightest degree detract from its truth. Nowadays, indeed, it is necessary for every woman who would fain pass muster with her compeers to possess at least a fair share of personal attractiveness—wherein, doubtless, lies the chief reason for such universal patronage of "beauty" doctors, genuine or otherwise, not to mention the daily publication of columns of more or less unreliable matter anent the cultivation of beauty of face and form. Probably more women have been harmed than benefited by the effort to follow the bewildering hints printed for their guidance, for complexion treatments and physical culture systems are not things to be lightly dallied with; but that fact will in no wise deter other eager experimenters from following in their footsteps, for—alas!—it is not to be denied that in these modern times the good things of life mostly fall to the lot of the woman who can boast of a pretty face and a graceful figure. One does not hear the old saying "Handsome is that handsome does" as often as one did a score of years or so ago, and although everybody recognizes the fact that "beauty is only skin deep," it is pretty universally conceded that the skin referred to is very well worth having. A point, however, that few beauty-seekers appear to realize is the intimate association that exists between a cheerful frame of mind and a beautiful face. Worry of any kind is the deadly enemy of personal attractiveness, for it imprints indelible lines where there should be no lines at all, imparts a querulous and discontented expression to the features, and undermines the bodily health. Hence the woman who would be beautiful must cultivate, above all things, a calm and equable temperament, never losing her temper and never allowing herself to fret. Beauty of complexion is chiefly a matter of personal cleanliness and systematic exercise, but beauty of feature and expression, which is infinitely rarer, has its main source in the well-balanced mind, the kindly, generous heart, and the pure, uplifted soul. Hence, in many instances, beauty culture is simply a matter of mind and soul culture—which, it must be admitted, is the sort of culture for which we should all be the better, whether we are beauty-seekers or not.

THE COIFFURE ORNAMENT

Only the woman who fully knows how to appraise the artistic values of dress is capable of realizing the importance of a becoming coiffure, yet this is one of the things that no woman can afford to underestimate, much less to ignore. Let the dress itself be never so unpretentious, or its materials never so inexpensive, the wearer may still attract admiring attention if her hair be neatly and becomingly—but, above all, becomingly—arranged. There is really no excuse for laxity in this detail of the toilette, for it is assuredly within every woman's power to make the most of the natural attractions with which she has been endowed, and among these the hair is one of the most important. Of course, not everyone can have luxuriant hair, but at least everyone can have hair that is both well kept and carefully arranged—and to observe these essential matters is largely to atone for possible deficiencies in the matter of quantity, which, after all, can easily be supplied by artificial means. An appreciable aid to general becomingness in the coiffure is the addition of a well-placed flower or a smart bow—the latter ornament, however, being more appropriate for general wear than the former. The

ribbon bow—black velvet for preference—is, indeed, quite indispensable nowadays to the woman who wishes to be considered *bien coiffée*, even when she is in every-day attire; but in the evening, when practical matters are supposed to give place to leisure and pleasure, the flower ornament is distinctly "the thing," delighting both the vanity of the fair wearer and the artistic sensibilities of her masculine admirers. There is, indeed, a touch of tender sentiment about a flower in a woman's hair that few men are wholly able to resist; hence it is for the wise woman who is conscious of this pardonable masculine weakness to make the most of her opportunities.

AN ADJUSTABLE MIRROR

Every woman knows something about the difficulty of so arranging the hair or the headgear that the effect will be equally good from all points of view—a difficulty which could easily enough be overcome if one could only see oneself on all sides at the same time. As this is manifestly an impossibility, and as it is almost equally impossible to arrange one's toilette while holding a hand mirror, there are doubtless many women who will be glad to avail themselves of the benefits conferred by a small adjustable mirror, which can be attached to a corner of the dressing chair, thus enabling the occupant of the chair to see both the front and back of her head at the same time, while leaving both hands free for the task of arranging the coiffure. If this newly-invented mirror is not easily obtainable a very good substitute may be found in an ordinary hand mirror to which a metal rod and clamps have been attached. Probably any silversmith or other expert metal worker could attach a contrivance of this sort to the frame of the mirror, and the latter could then be secured wherever it chanced to be needed, the clamps serving the purpose of fastening it in place. Failing an aid of this kind, nothing is more useful than the familiar triplicate mirror, which, if hung in the proper position, enables the dresser to take a fairly comprehensive view of her personality from various points at the same time. In placing even the ordinary dressing-room mirror it is of the utmost importance that it be put in a good light, for otherwise it might almost as well not be in use at all. A mirror placed where the shadows can fall upon it is rather a hindrance than a help, for it serves to confuse the vision instead of assisting it; but neither must it be set where the sunlight can fall directly upon it, for in that case not only will the dresser be unable to see with distinctness, but the mirror itself will speedily be ruined by the blurring of its surface. The best results are obtained when the relative positions of the mirror and windows are such that the light from the latter falls upon the face of the dresser as she sits before the mirror, for by this means she is enabled to see with ease the minutest details of her toilette, and thus to correct whatever imperfections may appear. Speaking of mirrors, it is the bounden duty of every woman to take one final look at her *ensemble* before leaving her dressing room, as much study being given to the effect in the back as to that in the front. If this duty were more faithfully performed there would be fewer instances of gaping plackets, badly-adjusted waistbands and untidy back hair to delight mischievous street gamins and disgust fastidious adults.

A SUBSTITUTE FOR THE SPONGE

Time was when the sponge was counted among the indispensable accessories of the toilette, and no bathing outfit, however modest, was considered complete without it. Nowadays, however, the deep-sea fungus is looked upon as rather dangerous than useful, the utter impossibility of keeping it absolutely clean and germ-free having thrust it out of public favor. In its place there are numerous ingenious contrivances, not all of which—indeed, not many—can conscientiously be recommended as thoroughly

hygienic. One of the latest of these modern inventions is a novelty in rubber, made to resemble the real sea sponge in appearance, and said to be thoroughly sanitary and germ proof, though this latter is a point which does not appear to have been conclusively proved as yet. The article is sufficiently agreeable to use, however, being just rough enough to produce the proper degree of surface stimulation, yet not so rough as to cause irritation of the skin. But, after all, there is nothing more hygienic than the simple wash cloth of rough Turkish crash, which can be washed and scalded after every time of using, and so rendered absolutely clean and wholesome. Indeed, with this and the indispensable flesh brush of soft camel's hair, with which both face and body can be scrubbed as clean as one may desire, there seems to be but little need of either sponges or their substitutes, none of which can be kept quite as clean as one would wish to have them or as they ought to be.

HOW WINE MAY BE USED It is scarcely necessary to observe that, despite all reports to the contrary, the feminine consumer of stimulating liquors, save only when she is known to be obeying medical orders, is looked at askance by all well-bred persons, even those who do not pretend to sympathize with the temperance movement; for, quite aside from her views of the moral aspects of the drinking habit, the "society woman"—as the newspaper reporter loves to call her—is perfectly well aware that indulgence in stimulants is absolutely certain to result in the speedy loss of her delicate complexion and the ultimate coarsening of her fine contours, and she is far too worldly-wise a person to entail upon herself so terrible a duo of calamities. There are, however, other uses to which wine may with propriety be put, if one care to be guilty of the extravagance—uses which will have the effect of heightening feminine charms instead of destroying them. Certain kinds of wine, for instance, are invaluable for bathing purposes, having a tonic effect which is especially beneficial to persons whose nervous systems require invigorating; others, again, have an astringent effect when applied to the skin, and are particularly useful when the latter has become baggy and wrinkled. It is the hair, however, that oftenest receives the wine bath nowadays, and it is said that such treatment is usually of marked benefit. An expert says that blonde hair is perceptibly brightened by the application of a lotion made by steeping two ounces each of honey and rhubarb (the stalks only) in six ounces of white wine. After standing twenty-four hours or longer the liquid should be strained off and put into a stoppered bottle, whence it may be taken when required for use. For dark hair, on the other hand, red wine is often used, sometimes simply as a tonic lotion and sometimes in the form of a shampoo. When used in the latter form, an egg and a little soda should be beaten up in the wine, the mixture then being used after the manner of the ordinary egg shampoo, and a thorough rinsing—or, rather, a succession of rinsings—should always follow its application. It should be understood, however, that the frequent use of wine lotions is apt to render the hair rather disagreeably sticky, hence it will generally be found necessary to wash it rather oftener than under ordinary conditions.

THE USE OF THE DUMB BELLS In the present universal fad for physical culture there is no little danger of the results attained being very widely different from those looked for, for injudicious exercising brings on many troubles and ailments, some of them of a decidedly serious nature. Hence, in making use for the first time of the dumb bells or Indian clubs, the utmost care should be taken to avoid choosing those that are too heavy, as also to avoid exercising therewith until the point of fatigue has been reached. In fact, it is the wiser course to begin with the very lightest bell that is made, taking up the heavier ones in due order, as the muscles become inured to the exercise. Should the weights first taken up be too heavy, the chances are that the novice will become "muscle-bound," and it will then be practically impossible to make any progress at all. It is better, in practising with the bells or clubs, to exercise the arms alternately, and not together, though making the same number of movements with each. If it is found that one

arm or shoulder is less developed than the other this rule may be relaxed to the extent of giving the undeveloped member more work than its fellow.

MASSAGING THE FEET It is a rather curious thing that the woman who believes with the faith of a devotee in the beneficent influence of massage as applied to the body and the scalp rarely or never dreams of applying the same helpful treatment to those much-abused members, the feet. Yet there is nothing more soothing to these tender extremities, or more invigorating to their overworked muscles, than the proper application of massage treatment, which, instead of being resorted to only occasionally, when some special need seems to demand it, should be incorporated in the daily or nightly toilet exercises, and never omitted save when one is extraordinarily pressed for time. Of course, the bath should invariably precede the massage treatment, the feet being well though tenderly dried with a soft towel before the rubbing begins. Strictly speaking, one cannot very well massage oneself as it should be done, since the treatment consists mainly of a downward movement from the calves of the legs to the toes, which can best be performed by another; still, when one must, one can, in most cases—and it is hardly worth while to forego the massage treatment altogether simply because there is no one but oneself to apply it. In this connection it is a fact distinctly worth noting that when the feet are bathed and massaged daily and properly-fitting shoes worn it is well-nigh impossible for corns to appear, while those that have already taken possession will generally vanish after a month or two of this persistent treatment. The reason for this is that when the feet are well bathed every day the skin is kept soft and pliable, and under these conditions the corn—which has its inception in the form of calloused skin—can find no vantage ground. When the feet are unusually tired, or are chafed from much walking or pressure from ill-fitting shoes or stockings, they should, after the bath, be well dusted over with some good talcum powder. Then, unless the operation be performed at bedtime, they should be encased in a fresh, clean pair of stockings before being called upon to do further duty. Incidentally it may be observed that infinite pains should be taken to have the stockings, as well as the shoes, of perfect fit, for a wrinkled stocking can bring about many unpleasant and painful results, blisters being probably the most common. At this time of year special pains should be taken in the direction of keeping the feet perfectly dry and warm, for it is generally through the feet that cold is taken—to end, perhaps, in serious illness, if not actually in death. When coming into a warm room with cold feet it is best to refrain from placing oneself near a fire or stove, for it is in this way that one lays a foundation for the uncomfortable and persistent chilblain. Should this affliction make itself apparent there is nothing better than an immediate application of turpentine, to be repeated as often as may be necessary, so long as the chilblain remains unbroken. Once the skin is ruptured, however, the treatment must be of a more soothing kind, zinc ointment, applied on a bit of old, soft-linen, being as efficacious as anything. Failing this, a little pure carbolated vaseline may be used with beneficial effect.

A SAPONACEOUS SHAMPOO

Some of our subscribers having complained of ill success in the compounding of the "green soap" shampoo for which a formula was given in a recent issue of THE DESIGNER, the following preparation is suggested as a substitute for it, being quite as efficacious and somewhat easier to make. This shampoo is recommended by a well-known expert in scalp treatment, who, we are informed, has tested it personally and found it excellent. It is made thus: Take of pure (not wood) alcohol, eight ounces; rose water, one quart; extract of rondeletia, two ounces; pure white soap, fourteen grammes; saffron water, fourteen ounces. Cut the soap into thin shavings and put it, with the saffron and one pint of rose water, into an agateware vessel; then place over the fire and allow it to boil gently until the soap is all dissolved. Then add the remainder of the rose water, the alcohol and the rondeletia, beating the whole together until the mixture is perfectly smooth. When cool, put into a wide-mouthed bottle and set aside for use.

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EVERY list of items for this department must be accompanied by a properly filled out Membership Certificate, a blank for which appears in "Answers to Correspondents" column. No notice will be taken of items unaccompanied by certificates. Each reader may send in as many items as he or she pleases, and no limit as to number of words is given. Each accepted contribution will be paid for at the rate of one dollar per item, with a special price of two dollars each month for the one we consider most helpful. The name of the sender will appear in connection with every item we publish, unless the sender expressly states that he or she wishes initials used instead. We cannot undertake to return any items we do not publish, nor can we give information as to whether those sent have been accepted.

PRIZE ITEM

MONDAY THE BEST DAY OF ALL

By OBSERVATION and experiment I have proven a plan which does more than any other one thing to lighten the work of a housekeeper. In brief, don't do the weekly washing on Monday. In detail, take Monday to re-arrange the rooms after Sunday's relaxation. Pick up, straighten, leisurely place the whole house in order. Gather together and look over the articles to be laundered. Repair those that need mending, remembering that patching and darning should always be done before washing and ironing. Washing stretches and enlarges a rent. A patch is often quite unnoticeable if put on and then washed with the garment and ironed smoothly down. Put the white clothes to soak. These items can be attended to at odd moments during the day. I usually do it all "between times." The main part of the day can be devoted to sewing or whatever steady work the housekeeper has on hand, being sure to take part of it for reading or other light recreation for body and mind. The greatest mistake housekeepers make is taking Monday for wash day. On Monday everything is usually topsyturvy. Sunday's "scraps" are not much help toward Monday's midday meal. On that day, following my plan, timely preparation can be made—without hurry or overwork—so that Tuesday's dinner will be an easy task, yet a substantial affair, and wholesome. Whatever must of necessity be prepared fresh can be baking or boiling while the rinsing water is heating. Nothing need be in disorder from parlor to washroom, and not even one's temper be ruffled by the sudden appearance of casual guests.

KATE W. SEARCY

TO AID THE MEMORY

ONE of the "helps along the way" in my housekeeping experience is to take a piece of wrapping paper such as comes around groceries, fold and cut it about three by four inches, so there is a thick tablet, tack it in a convenient place by the pantry door, with a lead pencil tied to a string fastened to the same tack. When you use the last of any kind of groceries, write the word, as: sugar, butter, tea, meat or anything. When you go marketing

or the groceryman comes you can tear off a slip and give your order without forgetting the most necessary articles. I also keep paper and pencil in the machine drawer, and as I plan my work or think of anything wanted make a note of it.

ADA MAC

A CHARM THAT WORKS WONDERS

EVERY housekeeper, if she is as young and inexperienced as I am, has undoubtedly struggled through days when the sun absolutely refused to throw a bit of cheer into the consecutive round of household duties. The ceaseless monotony of sweeping, dishwashing, peeling potatoes, cooking, dishwashing, sweeping, and so on around the circle, becomes wearisome in the extreme, and all the gladness seems to have gone out of life for hours or days at a time. At such instances I have recourse to a certain charm of my own—a trick, or whatever you wish to call it. Invariably it has saved me the equilibrium of my temper and the sunshine of the day. When I feel to a certainty this languor, with its companion, distaste for the ensuing day's work, (perhaps it is Monday!) stealing upon me I make an effort to rouse myself by sheer force of will, and forthwith I say to myself, "Dear me, there is the new DESIGNER, which husband thoughtfully bought for me. I want to read it badly, so I must hurry through the work. I want to read it very, very badly!" At once I plunge into activity with vigor and haste, as if THE DESIGNER were a fascinating mirage which might be lost forever from my sight if I dared to be idle. In a surprisingly short time there is nothing left to be done, and with a sigh of relief I take up the magazine. At other times my charm consists of baby's new jacket, a piece of embroidery, a letter, a story, or a selection to be practised upon the guitar. I find through experience that if, on the gray and gloomy days of the household world, I exert my will power to this effect the work is done cheerfully, with playful ease, and therefore quickly. The main point, however, consists in that "the charm" must be something of real and genuine interest. The mental training derived therefrom is of no small value, since it is imperative that every particle of work must

be done with the same exactness as usual, nothing shirked, nothing left till "next time." To secure this, your will power must be exerted fully.

H. M.

HINTS TO THOSE WHO ARE TYPEWRITERS

I AM a typewriter in a large banking institution and have to devise many ways in order to find time to do all the work allotted to me. Bankers are always in a hurry; they do not care to repeat when dictating or to wait too long for their letters. I have found the following hints very handy: I have made a list of all our principal correspondents, with their full addresses, also of all other persons to whom we have occasion to write—when a new name appears I add it to my list—so that I never have to write down an address when taking letters. Every morning, as I generally have a few minutes to myself, I address an envelope to every person to whom I may possibly write during the day—this saves a good deal of time when writing my letters, and the envelopes can be kept for the next day if they are not used at once.

LAURA BROWN

A NICE AND EASY WAY TO ROAST A TURKEY WITHOUT BASTING

How many have often heard the remark, "I do not care for roasted turkey—the meat is so dry." As the season in which the turkey plays quite an important part is here, perhaps this method of roasting a turkey may prove easy to some tired and tired housekeeper, as well as be the means of their having a delicious meat, not dry, but tender and juicy. When you purchase your turkey, also get a large, thin piece of suet. Prepare the turkey in the usual manner; fill with the dressing; put in the pan on its back, then place the suet over the breast and legs of the turkey. If the suet is thick, cut it almost in two—open it like a V and put over the turkey, covering as large a surface as possible. To fasten the suet to the turkey, either fasten a cord about the fowl or secure the suet with toothpicks or skewers. Now place the pan in the oven with a good roasting temperature, and there will be no need of any basting of the turkey. Just watch that it is roasting properly, and when done and served at the table you will find all who have the privilege of eating it will pronounce it the finest turkey they have ever tasted.

MRS. M. D. NESBIT

TO CURL THE LITTLE ONES' HAIR

MOTHERS with little girls whose hair is perfectly straight will find they can make beautiful and lasting curls by the following method, with no injury whatever to the hair. Take for each curl a strip of cloth about twenty-four inches long and two inches wide. Lay this over the head while the child holds one end firmly; beginning about the centre of the cloth, wind the strand of hair over it smoothly, then take the strip of cloth remaining, turn and wind it back over the curl half

way up, then take the other end of the cloth and wind down to meet it, tying them together in a single knot. When the rags are unwound in the morning you will find a perfectly smooth, natural-looking curl.

M. C. B.

KEEPING BREAD SPONGE WARM

I WOULD like to tell some of my sister housekeepers how I keep my bread sponge warm through the long winter nights. Set your sponge in some deep vessel. I use a tin pail. Place on the kitchen table or flour chest. Put beside it a teakettle full of hot water (not touching pail of sponge). Cover them first with the bread cloth, then with a heavy wool shawl or blanket, or anything that is wool and quite heavy. In the morning your sponge will not be cold, and the water in the teakettle will still be warm and the quicker heated for breakfast.

E. M. S.

NOVEL AND PRETTY BEDSTEADS

WE FOUND household furnishings so very high in New Mexico that we were obliged to use many "make believes." One great saving was bolting oak pieces fifteen inches high by four inches wide to our woven wire springs, which had strong wooden frames; these make good strong beds, and the pieces may be removed with small damage to the springs. For one bed we made the cover of white figured swiss over pink cambric, ten yards being sufficient to make the round bolster and the valance to reach the floor, while for the other we made the valance of blue cretonne, figured in white, tacking it to the frame of the springs, using a white fringed counterpane and square pillows in ruffled slips, and our beds are as dainty as one could wish for so small an outlay of time and money.

L. P. B.

A HISTORY REFERENCE BOOK

HISTORY students often wish to refer back to dates and chapters which they have long been over, and, to save time and bother in searching the whole book to find these data, a "Book of Important Chapters" will be found very handy, not only when studying history, but when preparing for an examination. To make such a book obtain a note-book of smooth white paper, with a strong, substantial cover. Number the pages, leaving a few unnumbered both at the front and back. Arrange in alphabetical order the principal occurrences as you progress in your history work. For instance, Alliances are placed under the heading A, Compromises under the heading C. If a student wish to review on compromises let her turn to C, where the history, dates, and importance of the compromise will be found. An index may be arranged in the back. Let the student always keep this little book by her, and for a complete and brief review it will be found very handy and correct. This plan may also be used for other studies besides history; geography or literature, for instance.

MARY E. MURPHY

A SOLDIER'S FOE.

KNOCKED DOWN BY UNSUSPECTED ENEMY.

Coffee so affects the brain and nerves that proper nutrition is interfered with and the final ending is frequently nervous prostration.

"During the Spanish-American war I went with my troop to Chickamauga," says Lieut. J. G. Talbott, of Springfield, Ills. "If there is any one place on earth where one drinks more coffee than another it is in the army. It is a soldier's 'back bone,' and I can assure you that I drank my share. After several months of hard drilling my health gave out, the chief cause being coffee, bad food, over-exertion and heat.

"On the advice of the surgeon I tendered my resignation, and with my heart full of regret and my nervous system shattered I returned home. Almost the first thing the doctor whom I consulted advised me was to quit coffee. That was the first intimation I had that coffee had anything to do with my condition. The next thing was 'What shall I drink?'

"My wife's mother used your Postum Food Coffee and knew how to make it right, so I tried it and grew very fond of it. My nervous trouble soon left; my old time health came back, and that Fall I gained so in flesh that the boys on returning after 'muster out' hardly knew me. Quitting coffee and using Postum did wonders for me."

CAN WRITE THEM.

CALKINS, THE STORY TELLER.

Mr. Franklin W. Calkins, of Wyoming, Wis., who writes many interesting stories for the *Youth's Companion*, says:

"Food can make or unmake a writer. For a number of years, living the sedentary life of the writer and student, I suffered all the ills of nervous dyspepsia. I could eat nothing in the morning save a dry crust of toasted bread and a cup of weak coffee. For my dinner at 6 o'clock, I had been in the habit of eating rare beef steak, the only food from which I seemed to get proper nourishment, but no meal was taken without the after pangs of indigestion. I was beginning to get disgusted with life.

"About a year ago a friend suggested Grape-Nuts, telling me of the benefit he had received from the food, and I began with it as directed. I found immediate relief from my indigestion and in a short time my dyspepsia left me entirely. I have now used Grape-Nuts for a year and have had no trouble with my stomach, having eaten many enjoyable dinners.

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DEW AS A CLOTHES SPRINKLER, AND SOME
IRONING HINTS

I FIND if the clothing is left on the line until after the dew begins to fall it is not necessary to sprinkle them, as the dew will dampen them more evenly than anyone can do by hand, and then it saves handling them over once, if they are folded and the wrinkles smoothed out nicely when taken from the line. Pillow slips should be folded lengthwise first when ironing, as many times as you choose to fold them; twice is enough, and folded crosswise last; towels and tablecloths should be treated in the same way. Table linen should be made very damp, and ironed until perfectly dry but not starched. The sheets should be folded crosswise first, with the two hems together, then lengthwise through the centre, with the wider hem on the outside; this leaves them in the proper way to be ironed. By first ironing on one side and then ironing on the other side you have the upper portion of the sheet ironed, which is all that is necessary for common. A little salt added to the boiled starch will help to keep it from sticking. The salt should be added to the starch before it is boiled, and the starch should boil a minute or two at least. A teaspoonful of salt to a quart of starch is correct.

MISS ELLA BAILEY

FOR THE KINDERGARTEN

HERE is something which will help the children to remember the number of days in each month. By closing the hand tightly, with the thumb under the four fingers, you will see you have four prominent knuckles. Now begin from the first. Each knuckle is supposed to be thirty-one days, while the spaces (of which there are three) are supposed to be thirty days, with, of course, twenty-eight for February. First knuckle is January, thirty-one days; first space, February, twenty-eight; second knuckle, March, thirty-one; second space, April, thirty; third knuckle, May, thirty-one; third space, June, thirty; fourth knuckle, July, thirty-one. Now begin again and call the first knuckle the fifth, which is August, thirty-one; and the space, September, thirty; sixth knuckle, October, thirty-one; sixth space between, November, thirty; seventh knuckle, December, which has thirty-one days.

MAY E. BREING

PLENTY OF CLEAN HANDKERCHIEFS

"DEAR me, I haven't a single clean pocket handkerchief!" How often, when in a hurry, I have said that, but I always have clean ones now. Before going to bed I rinse out the handkerchiefs I have used during the day, and after seeing that the dust is wiped from my mirror or window I spread the handkerchiefs out perfectly flat and square on the glass. If this is done carefully (seeing that every particle of the handkerchief clings to the glass), in the morning the handkerchiefs will be dry and smooth, without a wrinkle.

This is much better than putting into the family wash or laundry, especially for expensive ones, as it never tears them. If they have become yellow, put them on the window and leave them there for the sun to shine on.

M. W. C.

TO STRAIGHTEN TIRED SHOULDERS

LET those who are sitting most of the day and inclined to stoop at the shoulders try this method of keeping themselves straight. Clap the hands, palms in front, then the backs of the hands, behind one. Do it rapidly fifteen or twenty times night and morning. It will keep you straight.

MARIE B.

A HINT FOR MOTHERS WITH GROWING YOUNGSTERS

IN MAKING little dresses I belt the skirt separate from the waist, then cut the waist longer and set the skirt up where I want it, sometimes sew it in place by hand, and sometimes use 100 thread on wash dresses, then it rips easily. A dress usually gets short in the waist first place. I often hem wash dresses or aprons on the machine with 100 thread and lengthen the stitch, thus making ripping easy. Ruffled skirts for children I make up longer, say two or three inches, hem and ruffle. Then above the ruffle I put a slip tuck in by hand, on the wrong side, which is hid by the heading of the ruffle.

H. F. W.

TO CLEAN THE TOILET COMB

THERE is nothing that I know of that is more trouble to keep clean than the toilet combs, but I have discovered a very easy and quick way to effectually clean them. I take either a tooth or nail brush that has been laid aside from the use for which it was intended and dip it in kerosene oil, then I brush the comb, from the back downward to the point of the teeth, not letting a single space escape, then when it is clean I take a clean, dry cloth and wipe off the oil, or, if I have another old brush to spare, or even a new nail brush, it will not be injured by going over the comb dry and removing all oil from between the teeth, then setting the comb up in the open air, to get rid of the scent of oil, which it will soon do. Heretofore I have laid the combs in the bottom of a flat bowl, pouring in enough very hot water to cover them, adding a tablespoonful of ammonia, letting them stand for a few minutes and then brushing out, same as with the oil.

OCTAVIA

A HOME-MADE CARPET

RIP open and wash as many corn sacks as it takes to cover your floor, stitch together, then tack on the floor as you would any other carpet, being careful to turn under all outer edges. Take dye, two colors, (red and green look well together,) dissolve separately in two basins of water, then take chalk and mark off your carpet in diamonds or any design you like, and paint with the dyes alternately.

E. G.

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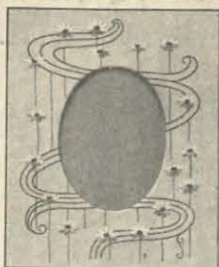
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CONDUCTED BY M. W. PARK

BULBS FOR WINTER BLOOMING

FLOWERS in midwinter are always appreciated, and nothing proves more reliable than bulbs. Among the most effective are Hyacinths, Narcissus, Ornithogalum, Freesias and Alliums. The Hyacinths are hardy, with strap-like foliage, and spikes of bell-shaped flowers of a waxy texture, exceedingly fragrant. Although unsurpassed for a bed of early spring flowers, they are equally valuable for winter blooming in pots of earth or vases of water. They are sure to bloom when properly treated, and few flowers are more delicate and lovely. The White Roman is the earliest to bloom, and as the bulbs are not very large a number of them can be grown in a five-inch pot. The double varieties are often selected for this purpose, but the single varieties are superior, as they bloom more freely.

The Paper-White and double Roman Narcissus, as well as many of the hardier varieties, are even more desirable for winter blooming than the hyacinths, as their perfume is much finer, and not so overpowering as the hyacinth. The flowers, however, are not so varied in color, being only white and yellow, but are fresh, clear and beautiful.

Ornithogalum arabicum is a handsome blooming bulb for the window, and should be started early to procure blooms by midwinter. The bulbs are large, somewhat resembling those of the Dutch hyacinth, but are more solid and heavier in weight. The flower scape is quite stout, and grows to the height of eight or ten inches, bearing a cluster of pure white flowers with a purplish centre. Freesias and Alliums are quite small bulbs producing white flowers. These require about the same treatment as the Hyacinths, Narcissus and Ornithogalum, excepting that, when planting, the bulbs should be covered to the depth of half an inch, while those mentioned should be placed in the soil just so the crown will project above the surface.

In starting bulbs for the window, it is necessary to have a warm place in which to root them. Some recommend the cellar for this purpose, but there are few cellars sufficiently warm to encourage a rapid root growth. A closet in the sitting room or a shelf in the kitchen cupboard is better. The bulbs will throw out roots in a warm closet and be ready to bring to the window in from three to four weeks, while if placed in the cellar the roots would scarcely be started. During the rooting period the pots should be kept in the dark, to prevent the flowers and foliage from starting before the bulb has formed roots. When the bulbs are ready to bring to the light do not place them in a sunny window,

but bring them gradually to the light and sunshine. If placed in a north window the scapes will lengthen and develop the flowers above the foliage, if otherwise, they are liable to be stunted, and to appear among the foliage where they are partially concealed. A somewhat cool place, such as a partially-heated room, is the most suitable place to develop the flowers. Keep them in a cool place, especially when the flowers are open, and do not expose them to the rays of the sun, which tends to open the flowers, but does not enhance their lasting qualities.

After blooming set the pots away where frost will not reach them and keep the soil moist till spring, when they should be planted out in a partially-shaded place in the garden. If wanted for winter blooming again, take up and repot in fresh soil in August or early September. Bulbs treated in this way will often bloom finely the second season, but it is usually better to procure bulbs that have just been imported from Holland for blooming in the window, and leave those that have done service the winter before to decorate the border where they have been previously planted. The treatment of Hyacinths, Narcissus and Ornithogalum in glasses of water is essentially the same as when grown in pots of soil. Fill the glass with pure water until it reaches the base of the bulb, then set away as recommended for pot culture. If the water evaporates to within half an inch or more below the bulb, fill the glass. A lump of charcoal placed in the glass will tend to keep the water pure, but where fresh spring water can be had this is not really necessary.

Another device for growing them is to fill a jardiniere or dish half full with clean sand, place the bulbs on this, then fill in around the bulbs with good green, or sphagnum moss, water sufficiently to keep the sand full, but not to allow the water to stand on top.

ORNAMENTAL AUTUMN SHRUBS

THERE is never a lack of shrubs for ornamental purposes during the spring and early summer months. From the time the Forsythias display their golden bells, shortly after the snow disappears, until the summer roses fade, almost every garden is a bower of beauty on account of the early free-blooming shrubs. But as autumn approaches, unless a judicious selection is planted, the beds of shrubbery will display only green leaves. Mention of the following autumn shrubs may therefore be of special interest.

For late summer and autumn the Hydrangea paniculata stands at the head of the list. The flowers are produced in large pyramidal panicles and last until frost. At first they are of a chaste white

color, but during the autumn they gradually change to a brownish red, showy and beautiful. The plant begins to bloom when small and becomes more attractive each season, until its branches grow and spread, forming a globular bush twelve feet or more in diameter. As each branch is terminated by a big panicle of bloom the effect can readily be imagined. The plant likes a deep, rich, moist soil, and should be pruned in February, cutting the previous year's growth back to two eyes. Mulch every year with stable litter.

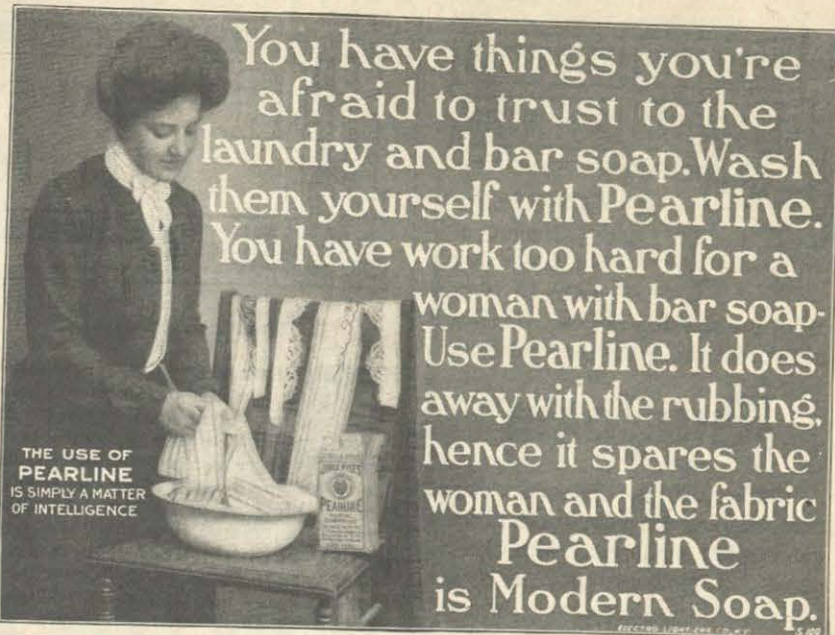
The Althea or Hibiscus syriacus is a showy autumn shrub. The large hollyhock-like flowers begin to open during midsummer, and continue till October. The colors range from white to bluish-purple, while some varieties show flowers with white and red variegations, and some have variegated foliage. The plants grow like a small upright tree, attaining the height of eight or ten feet. If freely picked, so that seeds do not form, the bloom will be more attractive in autumn.

A hedge or trellis of Hall's Evergreen Honeysuckle makes a fine display in the autumn as well as in the summer. The flowers are white and buff, produced in wreaths, and are deliciously fragrant. Another Honeysuckle of special beauty for autumn is the Scarlet Trumpet. Its showy clusters are very freely borne, and are succeeded by bright scarlet berries which are almost as ornamental as the blossoms.

Kerria Japonica fl. pl., or Choricorus Rose, mostly blooms well in autumn, as well as in early spring. The flowers are very double, about the size of a small rose, and of a golden yellow color. Trained to a wall it will grow fifteen feet or more in height, but as a bush it is usually from six to eight feet high.

Some of our native shrubs deserve a place in cultivation for their beauty in autumn. Eonymus Americanus is a bush from six to ten feet high, becoming a small tree, which in late autumn, after the leaves have fallen, shows a mass of drooping vermillion and scarlet fruit, exceedingly attractive. Celastrus Scandens is a vine that bears clusters of orange and scarlet berries, and is showy throughout the autumn and winter. It is excellent for a wall or trellis, having long, slender branches thickly clothed with rich green foliage. It blooms more freely in a rather dry, shallow soil and exposed situation. The common Sumac is a showy autumn shrub, its leaves turning rich scarlet and every branch terminated by a scarlet panicle of fruit, that remains attractive till in the winter. Flex verticillata is the most showy of all early winter shrubs. Its branches are wreaths of rich scarlet berries that remain in perfection till after New Year. It is found in swampy places and is of easy culture.

All of these shrubs are worthy of a place in every collection of choice shrubbery and are of easy culture. They are kept for sale by most of our reputable nurserymen and should be obtained and planted early in spring. They brighten our surroundings at a time when outdoor flowers and decorative plants are scarce, and they never fail to afford pleasure and satisfaction to those who plant them.



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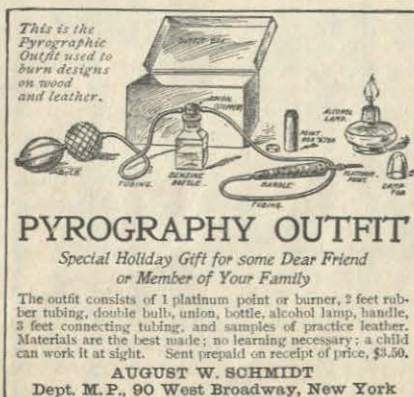
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This is the Pyrographic Outfit used to burn designs on wood and leather.

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Special Holiday Gift for some Dear Friend or Member of Your Family

The outfit consists of 1 platinum point or burner, 2 feet rubber tubing, double bulb, union, bottle, alcohol lamp, handle, 3 feet connecting tubing, and samples of practice leather. Materials are the best made; no learning necessary; a child can work it at sight. Sent prepaid on receipt of price, \$3.50.

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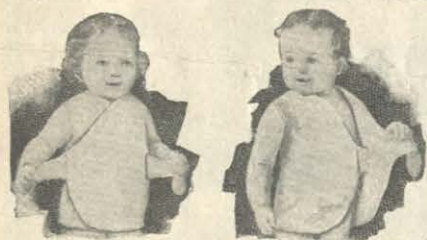
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That's positive. There's cleanliness, such as the ordinary dentifrice can't give; whiteness; firm, hard gums. Price 25 cents at Druggists.

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The Rubens Shirt is made of cotton, merino, (half wool and half cotton), wool, silk and wool and all silk to fit from birth to six years. Sold at Dry Goods Stores. Circulars with Price List, free. Manufactured by Price List.

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Send your name, address and 10 cents at once and we will send you four 7-inch Hemstitched Dollies, all different designs; also our new illustrated catalogue of Fancy Work, Novelties and Handkerchiefs. All for 10 cts.

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CHILDREN'S PARTIES

THE Christmas and New Year season, with its two or three weeks of blessed emancipation from the thrall of the schoolroom, is generally a season of continuous fun and frolic for the young folk; but perhaps there is no part of its festivities more keenly appreciated than the "invitation parties," as the children call them, which are always included in the conventionally celebrated holiday season. Much as they enjoy their own impromptu play and fun-making, the youngsters enjoy this "playing at grown-ups" even more; hence it is desirable that their little Christmas and New Year functions be invested with as much importance as possible, even to the extent of sending out engraved invitations, should the state of the family exchequer warrant the incidental expenditure. For it must, of course, be understood that when so much formality as this is assumed at the outset, the party itself must be a rather imposing affair, decorations, refreshments and costumes alike adding to the impressiveness of the occasion; hence, when the conditions do not warrant a heavy outlay in these latter directions, it is the part of wisdom to avoid the initial expense of engraved cards of invitation. The form of the invitation, however, may be the same, whether the card be engraved or written, and on general occasions it should run somewhat as follows:

"Miss and Master Brown request the pleasure of the Misses Anderson's company on Wednesday evening, January eighth, Nineteen hundred and three, from eight until twelve o'clock. Dancing."

R. S. V. P."

Should the prospective entertainers desire something a little less ordinary than a mere dance, a costume party might be arranged, in which event the words "Fancy Dress" should be substituted for "Dancing," the invitation remaining otherwise the same. The invitations may be written by the children themselves, the fancy note paper that is manufactured exclusively for juvenile use being utilized for the purpose. The important missives should, of course, be sent out in ample time for the guests' costuming preparations—at least ten days in advance of the eventful evening. Replies should be sent as soon as the invitations are received, in order that the prospective hosts may know how many of their little friends intend to accept their proffered hospitality. Incidentally, it is suggested that a few fun-loving "grown-ups" be included in the list of invited guests, in order that the

children may not be at a loss for amusement should their own inventiveness fail them. Especially desirable is the presence of a clever young man or woman who is capable of performing feats of ventriloquism or parlor magic; while one or two good pianists, who will consent to make music for the dancing feet, are absolutely indispensable to the success of the evening, unless it is proposed to hire professional musicians.

DECORATIONS AND REFRESHMENTS

At a Yule-tide party the decorations must, obviously, consist largely of holly and ivy, not omitting the indispensable "kissing bough" of mistletoe. Of course, the main feature of the decorations will be the Christmas tree, which should not only be attractively dressed with its customary ornaments, candles, etc., but should be further enriched by the addition of presents for the little guests. By the way, a far more beautiful effect will be obtained if, instead of the wax candles generally used, tiny electric bulbs are employed for illuminating the tree, each bulb being concealed in the heart of a simulated flower. In these days of electric miracles this is not a very prodigious undertaking, while it precludes all possibility of a terrible catastrophe in the shape of fire—all too often the tragic termination of a festive yule-tide evening. A similar system of illumination may be utilized for the supper-table—for it goes without saying that a generous supper will be provided at an entertainment that lasts until midnight. For an afternoon party the stereotyped ice cream and cake would be amply substantial, but an evening party demands something very much more comprehensive, sandwiches of several kinds, cold sliced chicken and turkey, a salad and hot bouillon being quite indispensable. In addition to these edibles there should be several dishes of assorted small cakes, a Christmas or "Twelfth Night" cake, and perhaps one or two varieties of "layer" cake. The latter, however, are not really necessary. Ice cream, of course, is absolutely essential, as also are a supply of hot chocolate and cocoa, flanked by an abundance of iced lemonade. Coffee and tea should not be included in the menu, however, both beverages being distinctly unwholesome for juvenile consumption, while wine of all kinds should be conspicuous only by its absence. Etiquette frowns upon the unstinted serving of intoxicating drinks even at adult functions, but at juvenile parties it sternly forbids them altogether. It will be well too if the mother of the young hostess or host remember to keep the menu as simply wholesome as may be.

AS TO THE PARTY COSTUME

WHEN fancy dress is not called for the frocks worn at a children's party should be of the airiest and daintiest type imaginable, provided only that the materials are such as are compatible with childish innocence and loveliness. Velvets are not appropriate for girls' dancing frocks, owing to their weight and thickness, and heavy silks are entirely out of place. Mulls, crêpes and crêpe de Chines, together with China silks, nun's veilings and organdies, are at once appropriate and becoming; hence it is among these exquisite fabrics that the choice should preferably be made. Black silk hosiery and black satin or patent leather slippers are permissible for wearing with a frock of any tint; but when colored stockings and slippers are worn they should match either the frock or its trimmings. Long silk gloves or mitts may be either worn or omitted with equal propriety in the case of a little girl, although an older one is generally expected to wear them. A small, dainty fan may be carried if desired, but no jewelry is permissible beyond a small necklace of gold or pearl beads or a slender string of coral. A boy's evening toilette should consist of plain black, either velvet or cloth being used; white linen shirt, collar and cuffs, a white silk tie, black silk stockings, low-cut patent leather shoes, and pearl or lavender *glacé* kid gloves. An older boy should not wear velvet, cloth alone being considered suitable. For boys wearing long trousers the Tuxedo is the correct evening coat, the conventional "dress coat" of manhood not being assumed until the boy is fully grown up.

THE TYPEWRITTEN LETTER

ALTHOUGH the exigencies of modern commercial life have combined to render the typewriter practically indispensable to the man and woman of business, etiquette rigorously forbids the use of the machine in social correspondence. It is true that in many instances a typewritten letter would be distinctly preferable, viewed from the standpoint of personal convenience, to the well-nigh illegible scrawl that is often received in its place; but the fact, nevertheless, remains that the former is considered, from the social viewpoint, to be suggestive both of haste and a lack of proper respect on the part of the writer, and it is therefore universally tabooed. In business circles, on the contrary, it is the typewritten letter only that commands respect and prompt attention, the average business or professional man being far too busy to have time to spare for deciphering unfamiliar specimens of handwriting. It should be borne in mind, however, that the use of a typewriter does not, by any means, compensate for defects in spelling, grammar and composition—which, indeed, appear even more glaring when set down in cold type than when written by hand; hence, it is an unwritten law of the etiquette of business that if one is incapable of typewriting a letter correctly and neatly oneself one shall delegate the task to someone who is capable, since there is absolutely no excuse for making one's correspondents the victims of one's lack

We have no agents or branch stores. All orders should be sent direct to us.

Reduced Prices on Suits and Cloaks

The manufacture of woollens and dress goods, like many other businesses, has its busy seasons and its dull times. A short while ago a manufacturer, whose busy time was over, came to us and offered to make up his finest woollens at considerable reductions, if we would give him a large enough order to keep his mill running during the dull season. We gave him an order for the newest fabrics for Winter and early Spring wear, and shall make these goods into suits, skirts and cloaks to order only, and pass them on to you at one-third less than regular prices. Nearly all of our styles and materials share in this sale.

Note these reductions:

SUITS, in the newest models, made of up-to-date materials and lined throughout; suitable for Winter and early Spring wear; former price \$10; reduced to \$6.67.

\$12 Suits reduced to \$8.

\$15 Suits reduced to \$10.

\$25 Suits reduced to \$16.67.

Latest designs in SKIRTS, with just the proper style to them; former price \$5, reduced to \$3.34.

\$6 Skirts reduced to \$4.

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Handsome COSTUMES of Black Velvet Cords and Corduroy, former price \$17, reduced to \$11.34.

\$19 Costumes reduced to \$12.67.

\$21 Costumes reduced to \$14.

JACKETS, former price \$10, reduced to \$6.67.

\$15 Monte Carlo Coats reduced to \$10.

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Rainy-day, Traveling and Walking Skirts, indispensable for wet weather; former price \$6, reduced to \$4.

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Reduced Prices on Rainy-day Suits, Traveling Suits, Raglans, etc.

We are also closing out a number of sample suits, skirts and cloaks (which were made up for exhibition in our sales-room), at one-half of regular prices.

Catalogue, Samples and reduced Price List will be sent free by return mail. If the garment which we make you should not satisfy, send it back promptly and we will refund your money. This will be the only announcement of this Sale, so act quickly if you wish to take advantage of it; it will last only a few weeks and the choicest goods will be sold first. Be sure to say you wish the Winter Catalogue and Reduced Price Samples.

Our New Spring Catalogue will be ready January 26th. Every well-dressed woman should have one; write now, and we will mail you a copy with a full line of new Spring samples as soon as issued. Be sure to say you wish the new Spring Catalogue and Samples.

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Exclusive Fashions and Hints by Mail

OUTSIDE of New York are well-dressed women who wear fashionable clothes in advance of their neighbors. Sometimes they come to New York to get the styles and sometimes they get their hints from us. Every few weeks we send out to a selected list of names a description of the latest fashionable fabrics.

Just now, for instance, we are mailing, *without charge* to our correspondents, *samples*, fresh from the looms, of the most beautiful pure silk dress fabric on the market—

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If you will tell us where you saw this announcement we will mail you immediately a sample of the silk, and later we will send you other hints and samples which will be absolutely authoritative and in advance of the usual store offerings, and which should be of the greatest interest to fashionable women.

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Nainsook Corset Cover with front of point de Paris lace insertions, lace and ribbon on neck and sleeves, embroidery beading and ribbon at waist, \$1.50 values, \$1.00.
Fine Nainsook Drawers—deep circular flounce, vertical point de Paris lace insertions and lace ruffle, \$1.50 values, \$1.00.

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Face Powder. Be sure that Ben Levy's signature in red ink appears across the cover of each box. That marks it as genuine. Many cheap powders are highly perfumed with mineral compounds actually harmful. LABLACHE has the perfume of natural flowers. Flesh, White, Pink, Cream Tints. 50c. per box. Druggists or by mail. Take no other. BEN LEVY & CO., French Perfumers, 125 Kingston St., Boston



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Etiquette Hints.—Continued.

of education and commercial training. A business letter, it need scarcely be observed, is couched in entirely different terms from a social missive. In the former the writer's address and the date are invariably written at the top of the first page, while a little lower down, at the left-hand side of the page, are written the name and address of the person to whom the letter is addressed. Following this, on a lower line, comes the "Dear Sir" or "Dear Madam," as the case may be. If the letter be addressed to a firm the form of address is changed to "Gentlemen" or "Mesdames," as the circumstances may demand, but in this case, it will be noted, the prefix "Dear" is omitted, since it would be obviously incorrect to write "Dear Gentlemen," etc. Occasionally the form "Dear Sirs" is employed, but never "Dear Ladies." In this connection it should be pointed out that the word "Mesdames" is used indiscriminately for married and single women, the unheard-of phrase "Dear Miss" being clearly inadmissible. In concluding a business letter the usual form is "Yours truly" or "Very truly yours," the once general "Yours respectfully" or "Yours obediently" being correct only when the person addressed is the social superior of the writer of the letter. Those old-fashioned forms of conclusion, "Your obedient servant" and "Yours to command" are now regarded as obsolete, and are never used save by men of the old school. A woman, it should be added, is not supposed to write "Yours obediently" when addressing a man, though a woman in a menial position would generally use that form when addressing her mistress, writing "Yours respectfully" to a masculine employer.

WHEN ADDRESSING A WIDOW

A SOLECISM which is frequently committed by persons who are otherwise well informed in social matters is that of addressing a widow, in correspondence, by her own name instead of by that of her husband. It should always be remembered that to address a woman as "Mrs. Mary Brown," instead of "Mrs. Edward Brown," is to convey the impression that she is divorced, the rule of etiquette being that, except in communications of a purely business nature, only a woman who is separated from her husband may be so addressed. A woman is not, by the death of her husband, deprived of the right to his name; hence a widow should invariably be addressed as "Mrs. Edward Brown," while her visiting cards should bear the same superscription. In signing her letters she should follow precisely the same form as during her husband's lifetime, using the simple signature "Mary Brown" when writing to relatives and intimate friends, but when writing business letters adding "Mrs. Edward Brown" in parentheses below the first signature. A woman who is legally separated from her husband, on the other hand, should use her own name only upon all occasions, prefixing the title "Mrs." to her personal signature—but always in parentheses—

when it is necessary to convey to her correspondent the intimation that she is not a single woman. Apropos of the widow's signature, it is rather to be regretted that the sensible French form does not obtain a general vogue on this side of the Atlantic as well as on the other. In this form the signature runs: "Mary, widow of Edward Brown," thus conveying all the information that can possibly be needed in one brief phrase.

AS TO ENGAGEMENT AND WEDDING RINGS

ALTHOUGH it might reasonably be supposed that everyone would know upon which finger the betrothal and wedding rings should be worn, an occasional query anent this momentous matter makes it clear that such is not the case. From time immemorial it has been the custom to place the engagement ring upon the third finger—of course, not counting the thumb—of the left hand, an ancient and popular superstition asserting, by way of a reason for the selection of this particular digit, that a vein therein connects directly with the heart—though, for that matter, the same might with equal truth be said of any other finger, on either hand. Custom further decrees that the betrothal ring, which the prospective bridegroom should himself place upon the finger of his fiancée, shall not be removed until the time comes to replace it with the wedding ring; but as this rule could hardly be followed when the ring is set with a valuable gem, which might be loosened or injured by frequent contact with soap and water, etc., the engagement is not infrequently sealed with two rings instead of one, one of the two being a simple circlet of engraved gold, which may be worn after the wedding as a guard or "keeper" to the wedding ring. It is usual, though not precisely obligatory, to have the engagement ring inscribed, on its inner side, with the initials of both donor and recipient, together with the date of the betrothal, a similar custom being observed in connection with the wedding ring. The latter is, in these days, invariably a plain gold circlet, without ornamentation or gem of any kind, though in former times it was often encrusted with precious stones. In order that the removal of the engagement ring may not occasion annoying delay at the altar, the bride-to-be should take the precaution to transfer it to the third finger of her right hand before the commencement of the wedding ceremony, though it should be returned to its rightful place as soon as the auspicious event is over. It is not considered correct to wear any other rings during the ceremony. Needless to say, unless it requires enlarging, the wedding ring should never be removed from a wife's finger during her lifetime, custom and sentiment being at one in regard to this mark of her loyalty to her husband, whether he be living or dead. When, however, a widow marries a second time, it is neither good form nor good taste to wear the first wedding ring in conjunction with the second; hence the former should in such cases be laid carefully away out of sight, unless its possessor have a son or daughter by the first

husband to whom the ring can be presented, and to whom it properly belongs.

WHEN AN ENGAGEMENT IS BROKEN

APROPOS of betrothals and rings, it is a point never to be forgotten that when an engagement is broken off the engagement ring—and with it all other presents that have been received during the period of betrothal—must at once be returned to the donor. It is a distressing and discreditable fact that not a few young women of the present day profess to consider it a rather "smart" thing to retain the gifts of a former fiancé; but it is superfluous to observe that no young woman capable of such a dishonorable action possesses the slightest claim to good breeding. On general principles, as we have several times taken occasion to remark in these columns, the fewer valuable presents exchanged between an engaged couple the better for both; for in such cases a final rupture produces infinitely less embarrassment and bitter feeling than when a number of costly articles, all of which have come to be regarded as the possessor's personal property, must be returned forthwith to the hands that bestowed them. Letters and photographs having a purely sentimental value can be dealt with as best pleases those immediately concerned. The truly courteous and considerate man or woman will either return such mementoes entire or will destroy them, and make a statement to that effect to the other party concerned. This is much the better course, for under the changed circumstances no one would wish to risk having his or her tender thoughts and words on file, to be brought to light later on at perhaps the most inauspicious moment, and when all affection in the matter has died out or even turned to less pleasant emotions. As to the mode of announcing the breaking of an engagement there cannot be said to be any definite rule, individual cases being governed by individual circumstances. Sometimes the announcement is made by card, sometimes by the insertion of a brief notice in the columns of a society paper; sometimes, again, by written or verbal communications to the relatives and personal friends of both the families concerned. The latter method, however, is not to be commended, for the reason that it paves the way for inevitable comments and questions, which cannot but be embarrassing and are always better avoided. In this connection it may be pertinently observed that, whatever may be the reasons for the rupture of the engagement, they should under no circumstances be discussed by either of the persons concerned. Etiquette commands that neither shall betray the confidences of the other, nor stoop to make slighting or condemnatory remarks concerning the other; and these commands should be scrupulously obeyed, as well in the spirit as in the letter. Nothing more plainly stamps a man as a cad, or a woman as utterly lacking in refined sensibilities, than the willingness to criticize, or to hear criticised, one who has stood in such close personal relationship as that pertaining to a matrimonial engagement.

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The Kitchen Kingdom

FACTS ABOUT TURNIPS

BY ALICE CHITTENDEN

ALTHOUGH undeniably a watery vegetable, and one containing comparatively little nourishment, the turnip contains salts which give it a medicinal value, and, from the very fact that it is ninety per cent. water, is especially adapted for serving with concentrated foods, inducing, by its amount of waste, proper intestinal action. It is, besides, when properly cooked, which it seldom is, very palatable, and deserves more attention than it usually gets from writers on cookery. In the sixteenth and seventeenth centuries the Russian and Polish armies lived principally on dried turnips and black bread.

As to the simplest mode of cooking this vegetable, boiling and mashing, it is not generally known that they must be boiled rapidly or they are apt to be tough and strong. If there is any danger of the latter, that is, if not freshly pulled, change the water two or three times, covering again with boiling water. If a potato is boiled and mashed with them they will be drier. It may be remarked, *en passant*, that if a turnip is boiled with onions it will correct the strong flavor of the latter. Turnips will also be more delicate if, when they are half done, the water is drained off and the cooking is finished in milk. This milk may be used for a soup, but it must be remembered that either milk or water in which turnips have been cooked will quickly spoil. Half of a cube of cut sugar should also be added to the water in which turnips are boiled after the water has been changed.

They furnish a delicious soup treated like any vegetable puree, that is, by adding the mashed and seasoned turnips to a quart of hot milk that has been thickened with one tablespoonful of butter rubbed into one of flour. Add enough of the turnip puree to give it a distinctive flavor.

Combined with potatoes, onions and celery, or with any one of them, many pleasant varieties of soup may be made, and, instead of milk, stock made from boiling bones may be used, which gives quite a different but no less delicious soup.

As has been suggested, they are of greatest value when served with certain combinations. Every epicure knows that turnips must be served with boiled mutton; that they combine pleasingly with roast duck, and few housewives, although they do not know why, would think of serving a corned beef dinner without quarters of turnips cooked in the liquor with the beef.

There are two ways of serving turnips with duck which are especially nice.

Peel small, tender turnips and parboil according to the directions given; finish the cooking in any kind of stock, and serve whole around the duck. Another way is to boil them whole in water; drain thoroughly; hollow out the centres and fill with green peas, pouring a cream sauce around.

The French, after draining boiled turnips, cook a cupful of crumbs in the same water for a few minutes, drain off the water, add the turnips and mash all together with butter and pepper, stir over a slow fire until very hot, and add the yolk of an egg beaten with two tablespoonfuls of cream.

Another French entrée, is made by cutting slices of bread two inches thick; round them with a cake cutter, hollow out the crumb, brush over with melted butter; brown in the oven and fill the hollows with hot mashed turnips.

If cut in dice before boiling, with one diced potato, parboiled and then drained and covered with a cream sauce, they are most delicate. It was at a country house where vegetables were scarce in winter, and where the mistress was a genius in the culinary line, that I ate turnips prepared as follows: Boil whole turnips till tender, observing the rules given above; have ready a buttered dish, a pint of dried bread crumbs and one of white sauce; line the dish with the crumbs; add a layer of sliced turnips, salt, pepper, and enough white sauce to moisten, and continue this until the dish is full. Let the last layer be of crumbs moistened with sauce, dot with bits of butter and bake half an hour.

The same little lady would transform a few remnants of cold turkey, duck or game and some cold mashed turnips and potatoes into a most appetizing entrée. Mince the meat very fine and heat it in a thick brown sauce made by stewing the bones. Put this in a small pudding dish, or in individual scallop shells, fill up with mashed turnips and potatoes in any proportions which the larder may happen to furnish; dot the top with butter, sprinkle with fine crumbs and bake till browned and bubbling hot; or, again, she would fill small boiled turnips which had been hollowed to form a cup with this mince, set on the top slice, and serve you a most deceptive turnip.

A salmi of cold duck would be garnished with small croquettes made by mashing together three parts of dry boiled turnips and one part of potatoes, seasoning nicely and frying brown. Sometimes bread crumbs and minced mutton or game were added to this mixture, with the beaten yolk of an egg. It was then rolled into croquettes, dipped in beaten egg, rolled in crumbs and fried brown.

There is no nicer salad to serve with cold mutton than one made of diced

turnips, cold boiled, with boiled or baked beans, or they may be mingled with diced celery or with cold boiled potatoes or beets.

I knew one housekeeper who, unable to procure pumpkins or squash for her Thanksgiving pies, calmly substituted turnips, and I am bound to say that no one knew the difference, although it was remarked that they had a peculiarly light and delicate color.

The above directions are all intended to apply to the white turnip. The yellow variety requires especially to be parboiled to take away the strong flavor, and the bit of sugar should be added to the last water, but it is usually sufficiently dry and needs no admixture of potato.

CHOCOLATE IN COOKERY

BY MRS. G. T. DRENNAN

Chocolate Puffs.—Boil one pint of water in a porcelain-lined saucepan, and while boiling stir into it one tablespoonful of butter. Add a pinch of salt. Sift one coffee-cupful (large size) of flour and stir in the boiling water. Let it cook a few minutes—less than five—stirring constantly, to free it from lumps. Remove from the fire, and when cool, but not cold, break in, one by one, six fresh eggs and beat till smooth. Fill muffin pans, greased with butter, two-thirds full of the batter and bake in a quick oven. When baked a golden brown, cool the puffs on a sieve, and fill through a slit in the side with chocolate cream, made as follows: Mix one cupful of sugar with one-half cupful of grated chocolate and one heaping teaspoonful of butter with two well-beaten eggs. Have one pint of milk boiling hot in a saucepan. Stir one teaspoonful of cornstarch into the ingredients and then stir all into the boiling milk. When smooth and thick, set it to cool, and flavor with vanilla if preferred, though chocolate is sufficient flavoring of itself. Fill each puff as full as it will hold of the cream. This cream answers every purpose for filling layer cakes.

Chocolate Layer Cake.—Three cupfuls of sifted flour, one teaspoonful of baking powder sifted in with the flour; two cupfuls of granulated sugar and one-half cupful of butter creamed together; the whites of six eggs frothed very light and dry, and half a cupful of sweet milk. Cream the butter and sugar until as light and foamy as whipped cream. Sift the flour and baking powder into the mixing bowl, and make an opening in the centre. Work the flour down from the sides into the ingredients, which must be worked in as follows: The creamed butter and sugar first, then a little at a time of milk, flour and frothed whites. Mix very lightly, having put the most work on creaming the butter and sugar together. Flavor with rose or lemon. This makes a beautiful silver cake, as light as a feather. Bake in layer tins.

Cream of Chocolate Filling.—For the above cake allow two cupfuls of granulated sugar, two cupfuls of milk, and one tablespoonful of cornstarch dissolved in a little cold milk. Mix evenly and boil till thick, stirring all the time. Then dissolve and boil until thick and creamy



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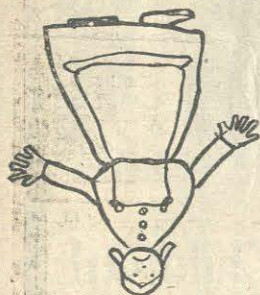
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The Kitchen Kingdom.—Continued.

one-half cupful of grated chocolate and one-half a cupful of milk. Spread first the white filling, and then pour the chocolate over it, putting the cakes evenly over every layer. When cut the filling is light and dark, like ribbon.

Chocolate Marble Cake.—Five cupfuls of sifted flour, three cupfuls of granulated sugar, one cupful of butter, one cupful of sweet milk and five eggs. Separate the yolks and whites of eggs and beat very light. Sift one teaspoonful of baking powder in with the flour; cream the sugar and butter together and mix with the milk and flour. Then evenly divide the batter, and into one half beat the whites. Into the other half beat the yolks and one-half cupful of grated chocolate. Flavor the white batter with rose or lemon extract, and fill a deep cake pan with pipe in the centre with the chocolate and white batter in layers, or by spoonfuls, and bake in a moderate oven three-quarters of an hour. In filling the pan, if large and small spoonfuls of the dark batter are used it will marble unevenly and beautifully when baked. This quantity of chocolate batter will marble two white cakes, if preferred. In baking loaf cake, always carefully examine when about done, and if the cake has peeled away from or left the sides and the pipe, it is ready to take from the oven. This is the best of all tests for taking cake from the oven.

Chocolate Custards.—Boil one pint of sweet milk, and while boiling stir into it one-half cupful of grated chocolate, the yolks of two eggs, one cupful of sugar and one tablespoonful of cornstarch. Have the ingredients well mixed with enough water to dissolve the cornstarch and chocolate, and stir constantly until the whole in the boiling milk has thickened. Pour on puff pastry and bake. Make meringue of the whites and spread over the top, browning it slightly.

SIX PIES AND SOME WAYS OF USING ALMONDS

BY SARA G. MOSHER

Peach Custard Pie.—Press six stewed or canned peaches through a sieve and add one pint of sweet milk. Stir in three well-beaten eggs and one-half cupful of sugar. Bake in a deep plate lined with puff paste.

Cocoanut Pie.—Beat together three eggs and one and one-half cupfuls of sugar, add three cupfuls of milk, one cupful of shredded cocoanut, and the juice of a lemon. Bake with lower crust only.

Apple Pie.—Mix together one cupful of chopped apples, one cupful of sugar, the yolks of two eggs and one-half a grated nutmeg. Bake in a tin lined with puff paste. Cover with a meringue made with the whites of the eggs.

Cranberry Pie.—Two cupfuls of cranberries, chopped, two eggs well beaten, and one and one-half cupfuls of sugar. Bake with a top crust.

Rhubarb Pie.—Two cupfuls of stewed rhubarb, two eggs, one and one-half cupfuls of sugar, and one tablespoonful of melted butter. Bake with an under

crust and serve cold. Just before sending to the table heap the top with whipped cream.

Jam Pie.—Line a pie tin with puff paste, cover the bottom with one cupful of raspberry jam, and over this pour the following mixture: One-half a cupful of butter, one cupful of sugar, the yolks of four eggs and the whites of two. Cover with a meringue of the other two whites.

Almond Pudding.—One-half pound of almonds finely pounded, the juice and grated rind of a lemon, one-half a cupful of sugar, and six eggs, well beaten. Mix all well together and bake in a buttered mold. Serve with the following sauce:

Sauce for Pudding.—One-half cupful of sugar, one cupful of water, the juice of one lemon, and two eggs. Melt the sugar and water together; when lukewarm add beaten eggs; stir constantly till cooked.

Almond Balls.—One-half pound of almonds, pounded, one cupful of sugar, one lemon rind, chopped, three eggs, and flour to make a stiff dough. Form into balls the size of small apples, and fry in hot lard until a golden brown.

Almond Buns.—Cream together one-quarter of a cupful of butter, one cupful of sugar and the yolks of three eggs; add the well-beaten whites of the eggs, one cupful of sweet milk, and one cupful of almonds chopped fine. Sift together two teaspoonfuls of baking powder and two cupfuls of flour; mix all together, roll an inch thick, cut in squares, press one whole almond in the centre of each, and bake to a delicate brown.

Almond Jumbles.—Cream together one cupful of butter and one of sugar; add two eggs, well beaten, one-half a nutmeg, grated, one cupful of chopped almonds, and flour to roll. Cut in rings, sprinkle with sugar and bake quickly.

PLAIN CAKES

BY ELOISE GRANDEN

Fruit Loaf.—Dissolve one quarter of a cake of compressed yeast in a pint of lukewarm water. Add a pint of white flour and a teaspoonful of salt; stir it briskly till perfectly smooth, and set it in a warm place to rise. When well risen add three and one-quarter cupfuls of graham and entire wheat flour in equal proportions, thoroughly mixed. Knead well for half an hour, and just at the last add a cupful of seeded raisins, well washed, dried and dusted with flour. Let the dough rise in bulk, then divide in two loaves; put it in baking tins; let rise again, then put it in a hot oven; let it bake ten minutes, then turn down the heat and let the loaves bake till thoroughly done and remove from the oven; turn them from the pans on a towel, and allow to cool before eating.

Hard Gingerbread.—One cupful of sugar, one cupful of butter, one-third of a cupful of molasses, half a cupful of sour milk or cream, one teaspoonful of saleratus, one tablespoonful of ginger, and flour enough to roll. Roll thin, cut in oblong pieces, and bake quickly. Care must be taken that too much flour is not mixed in with the dough. All kinds of cakes that are rolled should have no more flour than is absolutely necessary to work them.

Doughnuts.—One-half pint of sugar, one-half pint of milk, one and one-half pints of flour—or about that quantity, two eggs, two teaspoonfuls of baking powder, one teaspoonful of salt, one nutmeg, grated, and the grated yellow rind of a lemon. Mix the baking powder, salt and nutmeg with the flour, and rub through a sieve. Beat the eggs till light, then add the sugar and lemon rind to them. Beat this mixture until thick and light; it will take about ten minutes of hard beating. Now add the milk, and finally the flour. This should make a soft dough. Sprinkle the molding board with flour, and, putting a small piece of dough upon it, roll down to the thickness of about an inch. Cut with a round cutter that removes a piece from the centre, and, dropping the cakes into a kettle of hot lard, cook them for six minutes, turning often. Lift from the fat with a skewer and drop into a colander to drain. The lard should be about three inches deep in the kettle. The fat must be so hot that the cake will rise at once from the bottom of the kettle where it drops when first put in. Two tablespoonfuls of rich cream, added to the milk when mixing the dough, will make a great improvement.

Patties.—Cream together one cupful of butter, two cupfuls of sugar and one egg; grate in a saltspoonful of nutmeg; when these ingredients are properly blended add three-quarters of a cupful of milk; sift two cupfuls of flour in a bowl; add to it two heaping spoonfuls of baking powder; stir the powder well through the flour, then add it to the other ingredients and stir until the mixture is as smooth as cream. Butter a patty pan, fill it with the cake batter, and bake it in a quick oven just to test it. If it is all right, bake the other cakes at once. If the batter is not stiff enough add a little more flour. Make a light frosting for these cakes by beating the white of an egg to a stiff froth and stirring in it four tablespoonfuls of powdered sugar. When the cakes are a nice brown remove them from the oven and place them on a folded napkin; before they are quite cold spread the frosting over them with a thin-bladed knife.

Cookies.—Boil one cupful of molasses three or four minutes; while boiling add three tablespoonfuls of vinegar, and while hot one cupful of butter or any shortening preferred. When cool enough add one cupful of brown sugar, two teaspoonfuls of soda, one heaping teaspoonful of ginger, one egg, and all the flour that it will take. Roll thin. Cut in squares and bake in a moderate oven. When done lay on any flat surface.

Fruit Gingerbread.—One cupful of butter, two of sugar, one of molasses, five of flour, three eggs, one nutmeg, one teaspoonful of ginger, one of soda, one teaspoonful of cream or rich milk, one tablespoonful of cinnamon and one pound of currants. Beat the butter to a cream. Add the sugar, molasses and spice; next the eggs, well beaten; then the milk, in which the soda has been dissolved; next the flour, and lastly the currants. This will make three sheets, or two very thick ones. Bake in a moderately quick oven, if in three sheets, twenty-five minutes; if in two sheets they will require at least ten minutes longer.

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STILLMAN FRECKLE CREAM CO., Dept. K, AURORA, ILLS.

Answers to Correspondents

RULES.

IN ORDER to insure a reply under this heading it is necessary to give a pseudonym under which the querist may be addressed. The full name and address of the writer must also be given. This will never, under any circumstances, be published.

Questions which are to be answered in THE DESIGNER for February must reach the editor not later than December 12th.

We are anxious to make this department of real benefit to our subscribers. Correspondence is solicited and competent persons will answer all questions.

No answers to correspondents will be sent by mail unless a two-cent stamp or stamped envelope is received at this office. Address all such letters to the EDITORIAL DEPARTMENT, STANDARD FASHION COMPANY, 32 W. 14th St., N. Y. City.

No contribution to "What Women Are Doing" or "Helps Along the Way" will henceforth be accepted unless accompanied by a duplicate of the certificate printed below, properly filled out. One certificate is necessary for each contributor. Two or more readers may not send in items or paragraphs on the same certificate, but one reader may send in as many items or paragraphs as he or she wishes in one letter, provided a filled-out certificate be enclosed in that letter. Certificates will appear in this column in each issue of THE DESIGNER until further notice. When sending items or paragraphs cut out the certificate, fill in name and address, and pin, sew or paste the certificate to the letter which is sent with the items or paragraphs. The letter should also contain the address, plainly written.

CERTIFICATE OF MEMBERSHIP.

This is to certify I read THE DESIGNER, and wish to contribute to "What Women Are Doing," "Helps Along the Way."

Name _____
Address _____

B. F. C.—You can procure the peroxide of hydrogen and ammonia at any reliable drug store, but we would not advise its use for a heavy growth of hair—the depilatory powder is better. The latter should be made into a paste, only a small quantity at one time, and applied to the superfluous hair; it can be left on until a smarting sensation is experienced, then it should be at once removed. The starch is the ordinary starch.



My old Aunt Sophia says most of these girls are in a fix. If they don't use rouge they're pale, if they do use it they're beyond the pale. And so there they are. Well anyway lots of famous beauties didn't have a mite of color and what's the difference so long's they had a nice clear complexion. Any girl can have that if she uses BORAX.

COMPLEXIONS AND PORES AND SOAP

After washing your face and hands it is very difficult to rinse the soap out of your pores. Nine times out of ten it is not thoroughly rinsed out and the effect on the skin can be imagined. If you use a pinch of BORAX in the cleansing water, the soap becomes much more soluble and is quickly rinsed out of the pores. The BORAX makes the cleansing much more thorough and has in itself a decidedly beneficial effect on the skin. After the cleansing by this method is completed rinse the face with clear water.

Ask your grocer or druggist for "20 Mule Team BORAX" in packages

It will pay you well to send a two-cent stamp for our quaint booklet, "Borax—Come In." This gives some valuable hints. Address Department C, Pacific Coast Borax Co., Chicago.



A high-class self-regulating incubator on a small scale. Fifty egg capacity. Heat, moisture and ventilation automatically and perfectly controlled. Price only \$6.80. Send for the Wooden Hen Book; mailed free, together with a book containing 14 colored views and telling all about the EXCELSIOR INCUBATOR, if you name this magazine.

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Beeware of imitations, cigarette and infringers.

Answers to Correspondents.
Continued.

E. V. S.—Upon rising in the morning throw open your window and take several deep breaths, then bathe the throat, chest and bust with castile soap and lukewarm water, although cold water is better. Dry these parts thoroughly with a rough towel and rub the throat, chest and bust with the following preparation: Two ounces of cocoa butter, two ounces of lanoline, two ounces of saw palmetto oil, one ounce of oil of cajuput, one-half ounce of oil of sassafras. You must have a reliable druggist compound this recipe, and when rubbing the preparation into the skin use a gentle, firm motion and rub for ten minutes or longer. You should keep up this treatment for several weeks.

GRACE S.—The goods from which the waist was made was evidently damaged, and if you bought the garment at a first-class store you can undoubtedly recover your money or they will change the waist for a perfect one. We would advise you to take the waist straight back to the establishment from which it was purchased. You might try touching the spots with chloroform, but this is dangerous when the user has any weakness of the heart.

SAILOR GIRL.—If you will send us a stamped envelope directed to yourself we will refer you to decorators who will advise you just what to purchase in furnishing your yacht. The paper for your room will depend largely upon the style of furniture, the woodwork, and the points of compass the windows face. White papers showing trailing patterns of full-blown roses or other large flowers are fashionable for bedrooms, so, too, is the Colonial striped paper of blue, pink, yellow or white, and the Dresden paper showing dainty garlands of small flowers held by graceful festoons of ribbon.

JACK SPRATT.—You can only take your chances with the many writers of short stories who have not yet acquired fame. If your stories possess merit you will certainly find a market for them sooner or later. We advise you to go to some bookstore where magazines are sold and make a list of those to which you think your writings are suited, then send out your manuscripts, always remembering to enclose stamps sufficient to pay return postage on them should they prove unavailable. If possible, have your work typewritten.

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Is Now Ready.Contains all the Newest and Most Stylish Designs in
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No. 9067 N—Monte Carlo Jacket \$7.50. Of English Kersey in black, castor or tan; full box front and inverted plaited back, 27 in. long, satin lined.

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THE GREAT MAIL ORDER CLOAK HOUSE

LADIES! PEET'S Patent Invisible Eyes

take the place of silk loops, and make a flat seam. The triangular ends keep the stitches firm, and the live from turning over. Ideal for Plackets.

IT'S IN THE TRIANGLE

2 doz. Eyes 5c; with Spring Hooks 10c. Black or White. Sizes No. 1, 2, 3 and 4. For sale at all stores, or by mail. Beware of imitations, and see that our trade mark, "It's in the Triangle," is on every package.

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Holiday Gifts that have the touch of individuality. We will send to any address a leather wrist bag, in newest design, with your monogram burnt on, for

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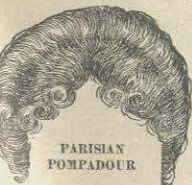
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Each, \$3.00

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First Quality HAIR SWITCHES
2 oz., 22 in. . . . \$1.50
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2 1/2 oz., 24 in. . . . 2.50
3 oz., 26 in. . . . 3.00
Stainless Switch, 22 in. . . 4.00

Gray, Blonde and peculiar shades, 25 to 100% extra.

All Switches made from French Cut Hair, Natural Color and Guaranteed Not to Fade. Short stem. Send sample of hair and size wanted. We will match perfectly in color and send to you, prepaid, on approval, by mail or express. If entirely satisfactory, remit cost, otherwise return to us.

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No one using a Chart, Square or imitation can compete with The Improved McDowell System in Cutting Stylish, Graceful and Perfect-fitting Garments. Easy to Learn. Rapid to Use. Fits any Form. Follows every Fashion. An invention as Useful as the Sewing Machine. FREE 30 days to test at your own home. Send for illus. Circular. THE McDOWELL CO., Dept. B, 6 W. 14th St., NEW YORK



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TEARSEVERY PAIR
WARRANTED

HOLDS WITHOUT HOLES

HOSE CUSHION
BUTTON
SUPPORTER

Every "VELVET GRIP" Rubber Button Clasp has the Name Stamped on the Metal Loop.

Be Sure
It's There

GEORGE FROST CO., Makers, Boston, Mass., U.S.A.

Sample pair, by mail,
25c.

The Velvet Grip

How to Take Measures for Standard Patterns

IN ordering Misses', Girls', Children's or Boys' Patterns, be sure to order for the age corresponding with the actual measure. We would call special attention to the Head Measure taken as illustrated for Hats, Caps, Bonnets, Hoods, etc.

TABLES OF CORRESPONDING MEASURES

Corresponding Bust, Waist and Hip Measures for Ladies:

Bust	32	34	36	38	40	42	44	46	48	50 ins.
Waist	20	22	24	26	28	30	32	34	36	38 ins.
Hip	37	39½	42	45	48	51	54½	57½	60½	64 ins.

Corresponding Age, Bust, Waist and Hip Measures and Length from Neckline to Floor for Misses, Girls and Children:

Age	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17 yrs.
Bust	19	19½	20½	21½	22	22½	23½	24½	25	26	27	28	29	30	31	32	33
Waist	18½	19½	20½	21½	22	22½	23	23½	24	24½	25	25½	26	26½	27	28	29
Hip	18½	19½	20½	21½	22	22½	23	23½	24	24½	25	25½	26	26½	27	28	29
Length from Neckline to Floor	21	24½	27½	30	32½	34½	36½	38½	40½	42½	44½	46½	48½	50½	52½	54	55½

Corresponding Breast and Neck Measures for Men:

Breast	32	34	36	38	40	42	44	46	48	50	52	54	55½	57	ins.
Neck	13	13½	14	14½	15	15½	16	16½	17	17½	18	18½	19	19½	ins.
Breast	40	42	44	46	48	50	52	54	56	58	60	62	64	66	ins.
Neck	15½	16	16½	17	17½	18	18½	19	19½	20	20½	21	21½	22	ins.

Corresponding Age, Breast, Waist and Leg Measures for Boys:

Age	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16 yrs.
Breast	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33
Waist	20½	21½	22	22½	23	23½	24	24½	25½	26	27	27½	28½	29	30
Leg	13½	15	16½	17½	18½	19½	21	22½	23½	24½	25½	26½	27½	29	30

Corresponding Age, Head Measure and Cap or Hat Size:

Age	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16 yrs.
Head Measure	17	18½	18½	19½	19½	20	20½	20½	20½	21½	21½	21½	21½	21½	21½	21½
Cap or Hat Size	5¼	5½	5½	5½	6	6½	6½	6½	6½	6½	6½	6½	6½	6½	6½	6½

Corresponding Head Measure and Cap or Hat Size:

Head Measure	20½	21½	21½	21½	22½	22½	23	23½	23½	24½	24½	24½	24½	24½	24½	24½
Cap or Hat Size	6½	6½	6½	6½	7	7	7½	7½	7½	7½	7½	7½	7½	7½	7½	7½

We strongly advise purchasers of skirts, etc. to obtain patterns by HIP MEASURE rather than Waist Measure, both being given on the label. A variation in waist measure is more easily adjusted than a variation in hip measure. Hip measure for ladies is taken six inches below the waistline.

In taking Bust or Breast Measure, pass the tape under the arms and around the fullest part of the body, holding it well up across the back as pictured, and drawing it moderately tight; also take Waist, Hip, Arm and Head Measures as illustrated.

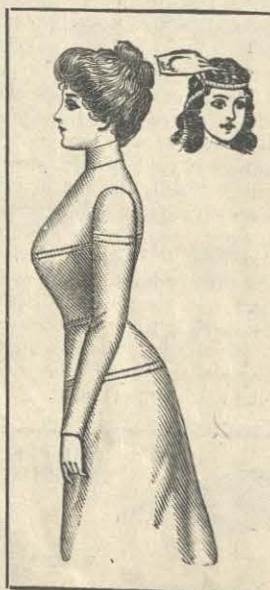
Men's and Boys' Overcoat, Coat and Vest Measures—Take Breast Measure over the vest, not over the coat or jacket.

Boys' Trousers Measures—Measure the waist over the trousers, and for full-length trousers measure the leg from the fork to the heel of the shoe.

Men's and Boys' Shirt Measures—Take the Breast Measure over the vest, and see that one of the Neck Measures specified on the label corresponds with the size of collar worn.

ALL SEAMS ARE ALLOWED FOR.

AGENTS FOR STANDARD PATTERNS will Cheerfully Exchange any Standard Patterns, if Unopened and in Good Order.



Answers to Correspondents. Continued.

WILD ROSE.—After nightfall a gentleman usually offers his arm to a lady whom he is escorting. She can do as she pleases about accepting it, but if she refuse she should have some excuse, such, for instance, as saying she has both hands employed in holding up her dress, or because she is carrying a muff. There is really no reason save these why she should not take his arm.

E. N. O.—Can you not remember about the date of THE DESIGNER in which the recipe appeared that you desire? We have had several volumes searched but cannot find a moussé in which chocolate, strawberry and cocoanut are used. Raspberry moussé is delicious, and we give a very excellent recipe for same in THE DESIGNER for July, 1900. We will forward you a number of the magazine of that date on receipt of ten cents in stamps or silver.

LITTLE GWEN.—If you are small for your age you can wear your skirts to your ankles, but remember, until you have them in woman's length you must not wear your hair in "grown-up" style. As it is long and thick braid it nearly its entire length, and tie it at the back of your neck and again where the braiding ends with broad ribbons.

J. D.—Cocoa butter will cause the eyebrows to grow thicker and will darken the color a little. There is nothing that will make light eyebrows very dark save a dye or hair stain. A careful individual can darken the eyebrows with an eyebrow pencil so that not the slightest artificial effect is produced, but it must be done very carefully. The cocoa butter may be rubbed into the eyebrows night and morning, and then the fine hairs should be brushed into place with a small toothbrush.

TRIXIE.—A girl of eighteen should wear her dress to woman's length, unless she is undersized, when she may have them reach to her ankles. For dancing school why do you not have an accordion-plaited net or China silk skirt, and wear with it different pretty waists? It is not necessary you should have skirt and waist to match.

E. G. C.—The collar you refer to in your letter of recent date is a very handsome specimen of Indian lace work and you cannot obtain a pattern of it or a duplicate.

Mrs. Doctor.—If you will read the rules at the head of the "Helps Along the Way" and the "What Women are Doing" columns you will see we state positively we cannot undertake to return items or manuscripts. What we find unavailable are consigned to the waste paper basket. Because your item does not appear in THE DESIGNER issued just after you sent your letter is no sign it will not be used. It may not appear for several issues, but if it is a good and interesting one it will probably appear in print sooner or later.

HAIR

LATEST CREATIONS
Sent postpaid on
APPROVAL

Extra Short Stem Switches, absolutely perfect, made of finest quality

HUMAN HAIR
to match any ordinary shade.

NOTE HOW REASONABLE
2 oz., 22 in., \$1.25; 3 oz., 24 in., \$2.25
2 1/4 " 22 " 1.50; 3 1/4 " 28 " 4.00

Send us a sample of your hair (cut near the roots) and state size. If you are not delighted with our goods, we will send postage for return. If you are, then send us the price. Gray, Drab, Blond, and Auburn are little more expensive. Send for an estimate. Extra shades are our specialty. Paris Special Pompadour, always fluffy and ready to wear, \$2.50. Write for our catalogue, beautifully illustrating all the latest designs of headdress. It is free.

PARIS FASHION COMPANY
Dept. 301, 195 State St., Chicago

\$45 TOLMAN RANGES \$21.75

with reservoir and high closet. We ship range for examination without a cent in advance. If you like it pay \$21.75 and freight and take range for

30 Days FREE Trial.

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Tolman Ranges are made of best wrought steel. Oven 15 in. Six 8-in. holes. Best bakers and roasters on earth. Burn anything. Asbestos lined flues.

Guaranteed 5 Years

Will soon save their cost in fuel. Write to-day for our new Catalogue.

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One copy of sheet music to each purchaser of the **Chas. K. Harris Dance Album** containing the master efforts of the world's greatest composer of popular songs, such as "Hello, Central! Give Me Heaven," "I'm Wearing My Heart Away For You," "I've a Longing In My Heart For You, Louise," and thirty others of the World's Greatest Hits, arranged as Waltzes, Polkas, Two Steps, Lancers, etc.

Price, 75c. (each selection alone sells at 50c.) Also the Harris Folio De Luxe of SONGS, 26 pieces, 109 pages. Price, 75c. (\$6.50 worth of music for 75c.)

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Catalog and new music FREE.

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POULTRY PAPER, illust'd, 20 pages, 25 cents per year. 4 months' trial 10 cents. Sample Free. 64-page practical poultry book free to yearly subscribers. Book alone 10 cents. Catalogue of poultry books free. Poultry Advocate, Syracuse, N. Y.



Agent's Outfit Free.—Delight, Biscuit, Cake Apple Corer, and Strainer. 5 articles in one. Sells on sight. Large Catalogue FREE. Richardson Mfg. Co., Dept. P, Bath, N. Y.

Answers to Correspondents.
Concluded.

A SUBSCRIBER.—You neglected to give your name or address or you should have received an answer by mail per your stamped envelope. The material of which you send us a sample would combine beautifully with white, écu or old rose. Pale blue, even, would go with it if the combination were carefully managed. We suggest you make your dress like that shown on Figure 97^F, on page 241 of this number of THE DESIGNER. Use white, old rose or écu taffeta or satin surah for the yoke and sleeves, and trim with bands of velvet of whatever color is selected for the silk, overlaying the velvet with appliqué of white lace or silk. If you prefer, make the skirt like that on Figure 98^F, using either the silk or the velvet for the circular band frills. Wear your hair in whatever way is becoming to you, and for the evening put in it a many-looped bow of velvet or satin ribbon. If you wear your hair low the bow should be placed at the back of your head and may be made of quite wide ribbon, but if you dress your hair high the narrow ribbon will be better, and the bow should be placed at the left side toward the front. As the man was the one to break the engagement, he will, if he understands the rules of good society, make an explanation to the young woman the next time he meets her, or he should write an apology. If he does not do so she can show her displeasure by a slight coolness of manner, and a refusal to accept his escort when next offered. Do not use the term "date" when you mean an engagement. It is unrefined in the extreme.

No. 007.—You can clean your gloves with naphtha or benzine by washing them in the fluid as if it were water, being very careful not to work in a room in which there is artificial light or heat, as either the naphtha or the benzine is highly inflammable. We cannot tell you how to dye them black, and fear that such treatment would not only shrink them, but render the kid so rotten that it would break as soon as you drew the gloves on your hands. We think you can make over your coat nicely by No. 7565. The centre-back seam is still fashionable, but we would advise you to reshape the shawl collar to match the one on the jacket you have selected. In THE DESIGNER for November, on page 30, you will find a cape, No. 7625. This has not the two large box plaits at the back, but you could use an inverted box plait, or else remodel your garment by this number as in the small front view on the right side. Make either the upper or the under collar of velvet, and trim both collars with fur. Take off the braiding.

E. C. P.—We are always happy to examine manuscripts, whether they be accompanied by illustrations or not, and, if they be found available for our purposes, to purchase the same, paying for them on publication. Of course you understand you must write on one side of the paper only, and typewrite if possible.



Suprema Cream

The gentlewoman's toilet requisite. Exquisitely perfumed. Prevents chaps, roughness of skin and tan. Delightful for facial massage. Men like it after shaving. In dainty opal pots at 50 cents, from druggists (only) or by mail.

A tiny sample for 4 cents

STEARNS, Perfumer, DETROIT, MICHIGAN

A Superb Figure!

Sent on Approval—H. & H. Bust Forms
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These forms take any desired shape and size, and produce perfectly the full bust and slender waist. They are worn with or without corsets, fit any figure, adapt themselves to every movement and position, invisible with any costume; durable, delightful, healthful. Eagerly welcomed by society women, dressmakers and ladies' tailors, and indorsed by physicians.

So perfect are these forms that we send them FREE on approval. Wear them, and if not satisfactory pay nothing. Photo-illustrated circular and full information mailed free in plain sealed envelope.

Address, **HENDERSON & HENDERSON**
Department C, Buffalo, N. Y.

Dealers and agents should write for terms. The only argument needed to sell the "H. & H. Forms" is to show them. It is impossible to convince others that they are not real flesh and blood.

WE TRUST YOU FOR 10 DAYS
\$1.50

SEND ONLY A LOCK OF YOUR HAIR and we will mail a 22-inch fine Human Hair Switch to match, short stem, 2 1/4 oz. If of extraordinary value, remit \$1.50 in 10 days; otherwise return. It is free for selling 8 switches at \$1.50. Enclose 4c. postage. **MRS. AYER'S HAIR EMPORIUM, 18 Quincy St., Chic.**

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TRAIN TO NURSE
Wonderfully attractive opportunities and wages. Simple, easy, all can learn. Our plan endorsed by Chicago's leading physicians because the only practical one. Pres. Harper, Chicago Univ., endorses correspondence studies Diploma. Send 10 cents for catalogue. **AMERICAN CORRESPONDENCE SCHOOL FOR NURSES, A. K. 167 Dearborn, Chicago.**

Something New

Silk-E Stockings Open work and plain, for men and women; look like silk but wear much better. Shapely, elastic, 30 cts. pair postpaid. 3 pairs, 85c., fast color.

Silk-E Underskirts Black and colors; look like silk, rustle like silk and much more durable. Sent anywhere with privilege of examination. **C. O. D. \$2.50 express paid.**

SILK-E MFG. CO., 17 Park Row, New York



Agents Wanted.



Put in colander

Best Infant's Food

NEW BORN INFANTS.—One cup Cook's Flaked Rice, one quart water, boil ten minutes, add a pint of milk, pinch of salt, and a very little sugar, and strain.

THREE MONTHS' OLD CHILD.—Use double the quantity of Cook's Flaked Rice (two cups), and do not strain.



Salt the water

Cook's Flaked Rice

A FOOD FOR ALL AGES



Pour water through

Delicious for Breakfast

DON'T COOK

1. Pour the dry flakes from the package into a colander.
2. Put a liberal amount of salt into a little boiling water.
3. Pour the boiling salted water on the rice, through the colander.
4. Drain, shake slightly, and turn out on a hot dish; serve with sugar and milk. That is all, and the rice is perfectly prepared in less than a minute.

All grocers. Large package, 15 cts.



Empty into dish

One taste convinces
KORN-KRISP
Snappy as its name

One taste convinces
KORN-KRISP
Best of all modern foods

One taste convinces
KORN-KRISP
At the top of the heap

One taste convinces
KORN-KRISP
Flaked. Malted Corn

One taste convinces
KORN-KRISP
That it is the best

One taste convinces
KORN-KRISP
It's the latest and best

One taste convinces
KORN-KRISP
The best thing out

One taste convinces
KORN-KRISP
No argument needed

One taste convinces
KORN-KRISP
Requires no cooking

One taste convinces
KORN-KRISP
It Beats them all

One taste convinces
KORN-KRISP
Breakfast. Dinner. Supper.

One taste convinces
KORN-KRISP
The new Food



FAIRY SOAP

*A soap that agrees with the delicate skin of
a child is sure to delight "grown ups."*

Such is FAIRY, a dainty, white, oval cake of floating soap purity.
With all its goodness, Fairy Soap sells for 5 cents.

THE N. K. FAIRBANK COMPANY, Dept. 24, Chicago

Send for the Fairy Plate Calendar, the most unique and artistic calendar of the year. We will send calendar free to any one who will forward full name and address with ten Oval Fairy Box Fronts, or 10 two-cent stamps.



Black Cat Stockings

If you want solid comfort wear our well-known stockings

REMEMBER TO ASK YOUR DEALER FOR THE

Black Cat Brand

It's easy—Try it

Easy to remember, more easy on your feet
They are more worn than any other brand in the world

Over 22,500,000

Black Cat Stockings

(NUMBER 15)

Make homes for Young America's feet every year because they are **TRIPLE KNEE**, and are so good that they wear three times as long as the ordinary kind. We make over two hundred of the

Best Styles for Men, Women and Children at 25c. per pair

If your dealer cannot supply you, send price to

Chicago-Rockford Hosiery Co. KENOSHA, WIS.



White Cat Union Suits

do not require you to make an overcoat of your underwear

It's not the way to dress for health. The best authorities agree your men folks should wear medium weight underwear all the year round, and when they go out put on an overcoat. Women who know and do this should insist that their men should dress as sensibly. Thousands of **WHITE CAT UNION SUIT** wearers thank us for being the first to teach this.

Cooper Ribbed Knit Fabric

is elastic, and fits any figure like a glove. If you will try them once you will wear no others

Popular Prices Two-Piece or Union \$1, \$2 and \$3 per suit

Send for "HEALTH UNION-SUIT" booklet. Samples and prices free. Ask your dealer for them, or send size and price to

COOPER UNDERWEAR CO. KENOSHA, WIS.



Black Cat Garters

have the expanding loop

Self-adjusting to heavy or thin stockings without tearing (as do old style rigid loops). Particularly invaluable for **CHILDREN**.

The SNAP-ON Corset Hose Supporter

—the latest discovery. All the rage—because attached over the lowest corset clasp it locks the corset and itself fast and cannot unfasten accidentally. **HOLDS CORSET DOWN**, reduces prominence of abdomen and makes stylish figures without the discomfort many straight front supporters cause.

Per Pair
Side elastics for Children, black and white, 15c
" " " Women, " " 20c
" " " fancy frill, all colors 25c
Ladies' satin gored Belt, silk elastic, 50c
Give waist measure when ordering
SNAP-ON Corset Hose Supporters.
fancy frill, elastic, all colors, . . 25 & 50c
Men's fine silk Garters, all colors, . . 25c

Ask your dealer for them
If he cannot supply you send us his name and we will send them postpaid on receipt of price.

Take no substitute

BLACK CAT GARTER CO. 302 W. Jackson Blvd., Chicago, Ill.



Look in your encyclopedia for the ancient city of Bubastes where recently were discovered 20,000 mummified cats. The cat was worshiped by the ancients as the faithful



Guardian of the Home.